YAMAHA

MUSIC SEQUENCER

QY10

OPERATION MANUAL

TUTORIAL SECTION

Congratulations!

You are the proud owner of a Yamaha QY10 Music Sequencer! In a package no larger than a video cassette, your QY10 has everything you need to program complete compositions or accompaniments: 8-track sequencer, 28-note polyphonic/30-voice tone generator, and 26-voice rhythm machine. You can record each track in real time or note-by-note, either using the micro-keyboard on the QY10 panel or an external MIDI instrument. The QY10 even provides a range of preset backing "patterns" in a variety of styles including rhythm, bass, and two chord parts that you can use as a basis for your compositions. You can use the patterns in whole or in part ... or program new ones of your own. Once you've recorded the basic parts, the QY10 gives you a range of important editing functions so you can reshape and refine your work until it sounds exactly the way you want it to.

In order to take full advantage of the many features and powerful capabilities of your QY10, we urge you read through the manual carefully — the Tutorials section first, then the Reference section — while trying out the features described. Also be sure to keep the manuals in a safe place for later reference.

MAIN FEATURES

- 8-song memory with 8 sequencer tracks each: 4 for melody and chord lines; 4 for backing including chords, bass, and rhythm.

- 30 PCM voices and 26 drum instruments provide a diverse and colorful "palette" of sound.

- 32-note sequencer polyphony; 28-note tone-generator polyphony.

- Enter notes and chords via the QY10 "micro-keyboard," or via a full-size external instrument connected to the MIDI interface.

- Real-time and step-write programming capability.

- Exclusive chord entry system makes programming even complex chords quick and easy.

- 76 preset patterns provide a convenient foundation for backing tracks, while 24 memory locations can be programmed with your own, totally original patterns.

- MIDI bulk dump capability lets you transfer QY10 sequence data to compatible sequencers and instruments.

- Versatile editing functions.

CONTENTS

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■ **REFERENCE**

      * Local tables of contents provided on these pages.

ABOUT THE MANUAL

The QY10 manual is divided into two sections: "Tutorials" (this section), and "Reference."

■ The "Tutorials" Section

This is the section you should start with. The "Tutorials" section provides step-by-instructions covering a few of the most basic QY10 operations, and is designed to get you familiar with the QY10 in the shortest possible time.

The Tutorials section will teach you how to:

* Play back the demonstration songs.
* Select the pattern mode and listen to the preset patterns.
* Select the voice mode and try out the voices.
* Program a simple accompaniment.
* Add a lead line to the accompaniment.
* Create a simple backing pattern.

Go through the Tutorials section <u>first</u>, and actually try out the procedures on your QY10.

■ The "Reference" Section (pages 41 through 117)

The Reference section is the part of the manual you'll want to refer to after you gain initial familiarity with the QY10 — i.e. after you've carefully gone through the Tutorials. The Reference section provides full details of the QY10's many functions and features. Unlike the Tutorials section which is designed to be read through from beginning to end, the Reference section allows you to directly reference information on individual functions. So if you're recording a sequence and you want to know how to "quantize" a track, the Reference section is where you'll find the answer.

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PRECATIONS (PLEASE READ THIS BEFORE PROCEEDING!!)

1. AVOID EXCESSIVE HEAT, HUMIDITY, DUST AND VIBRATION

Keep the unit away from locations where it is likely to be exposed to high temperatures or humidity — such as near radiators, stoves, etc. Also avoid locations which are subject to excessive dust accumulation or vibration which could cause mechanical damage.

2. AVOID PHYSICAL SHOCKS

Strong physical shocks to the unit can cause damage. Handle it with care.

3. DO NOT OPEN THE CASE OR ATTEMPT REPAIRS OR MODIFICATIONS YOURSELF

This product contains no user-serviceable parts. Refer all maintenance to qualified Yamaha service personnel. Opening the case and/or tampering with the internal circuitry will void the warranty.

4. MAKE SURE POWER IS OFF BEFORE MAKING OR REMOVING CONNECTIONS

Always turn the power OFF prior to connecting or disconnecting cables.

5. HANDLE CABLES CAREFULLY

Always plug and unplug cables by gripping the connector, not the cord.

6. CLEAN WITH A SOFT DRY CLOTH

Never use solvents such as benzine or thinner to clean the unit. Wipe clean with a soft, dry cloth.

7. ALWAYS USE THE CORRECT POWER SUPPLY

The QY10 should only be powered using the specified batteries or Yamaha AC Adapter. The use of other batteries or adapters can cause serious damage to the QY10.

8. ELECTRICAL INTERFERENCE

Since the QY10 contains digital circuitry, it may cause interference and noise if placed too close to TV sets, radios or similar equipment. If such a problem does occur, move the QY10 further away from the affected equipment.

9. MIDI CABLES

When connecting to QY10 to MIDI equipment, be sure to use high-quality cables made especially for MIDI data transmission. Also avoid cables longer than about 15 meters,

as longer cables can pick up electrical noise that can causes data errors.

10. MEMORY BACKUP

The QY10 contains a special long-life battery that retains the contents of its internal RAM memory even when the power is turned OFF. The backup battery should last for approximately 5 years. When the backup battery finally fails the contents of the QY10 memory will be lost. When this happens, have the backup battery replaced by qualified Yamaha service personnel. DO NOT ATTEMPT TO REPLACE THE BACKUP BATTERY YOURSELF!

IMPORTANT!: We recommend that you use the QY10 MIDI Bulk Dump function to transfer important data to a MIDI data recorder or other storage device for safe long-term storage. <u>Yamaha cannot be held responsible for data loss caused by battery failure or improper operation of the QY10.</u>

POWER SUPPLY

Your QY10 Music Sequencer will run either from batteries or an AC adapter — both sold separately. Follow the instructions below according to the power source you intend to use.

● Using Batteries

Six 1.5V AA size (SUM-3 or R6P) or equivalent alkaline batteries (sold separately) must first be installed in the battery compartment.

1. Open the battery compartment cover — located on the instrument's bottom panel — by sliding it in the direction of the arrow.
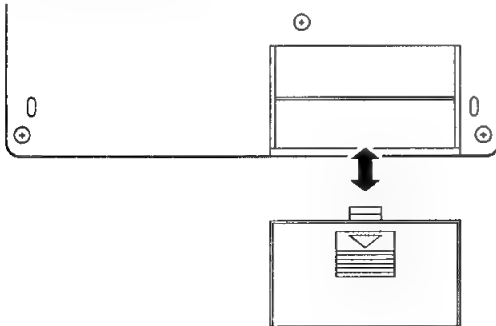
2. Insert the six batteries, being careful to follow the polarity markings inside the compartment.

3. Replace the compartment cover, making sure that it locks firmly in place.

When to Replace the Batteries

When the batteries run down and are no longer able to operate the QY10, the following display will appear:

```
Err Battery Low!
```

When this display appears, replace the batteries with a complete set of six new batteries. NEVER mix old and new batteries!

To prevent possible damage due to battery leakage, remove the batteries from the instrument if it is not to be used for an extended period of time.

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● Using An Optional Power Adapter

Plug the DC output cable from an optional Yamaha PA-1B or PA-3 AC Adapter into the DC IN 12V 300mA jack on the rear panel, then plug the adapter into a convenient wall AC power socket.

Do not attempt to use an AC adapter other than the Yamaha PA-1B or PA-3 to power the QY10. The use of an incompatible adapter may cause irreparable damage to the QY10, and might pose a serious shock hazard!

Be sure to unplug the AC adapter from the AC mains socket when the QY10 is not in use.

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THE CONTROLS & CONNECTORS

■ SIDE PANELS / REAR PANEL

ON [ ] OFF POWER

MIN · VOLUME · MAX   PHONES

YAMAHA QY10
MUSIC SEQUENCER

LINE OUT   OUT   MIDI   IN

DC 9V-12V IN
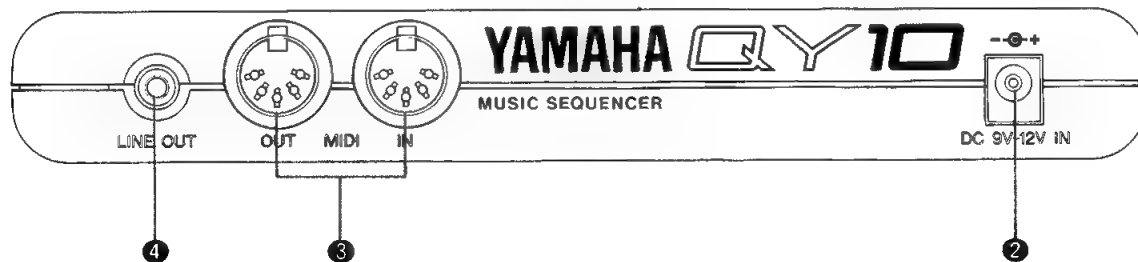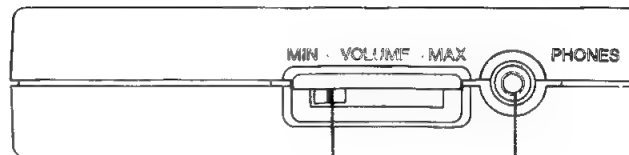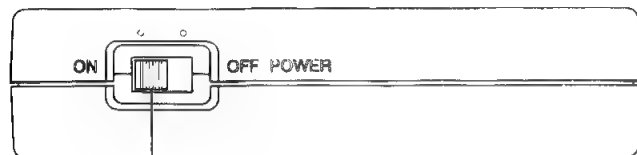
❶ POWER Switch

Slide to the ON position to turn the power on. Always turn the POWER switch OFF when the QY10 is not in use to prevent unnecessary wear on the batteries.

❷ DC IN 12V 300mA Connector

The DC output cable from an optional Yamaha PA-1B or PA-3 AC Adapter can be connected here to power the QY10 when the batteries are depleted, or simply to reduce wear on the batteries when an AC outlet is handy. When the AC Adapter is used the batteries are automatically disconnected.

[Details on page 11]

❸ MIDI IN and OUT Connectors

In addition to allowing input from an external MIDI keyboard or other MIDI instrument via the MIDI IN connector (Reference, page 49), the QY10 outputs all sequence playback in real time via the MIDI OUT connector so that external tone generators and rhythm machines can be driven if required. The QY10 also allows sequence data to be "bulk dumped" to other MIDI sequencers or keyboards with built-in sequencer functions, as well as to a second QY10 (Reference, page 93). You can, for example, do the basic programming for a composition on the portable QY10, then dump the data to your computer before finishing it off.

You can also dump the data to a MIDI data recorder for long-term high-capacity storage.

❹ LINE OUT Connector

This stereo mini-jack delivers the audio output of the QY10 at line level for direct connection to a stereo sound system, mixing console, or similar equipment.

❺ PHONES Jack

Just about any pair of stereo headphones with a stereo mini-plug can be plugged in here for easy, convenient monitoring anywhere, anytime.

❻ VOLUME Control

The VOLUME control adjusts the volume of the sound delivered via the PHONES and LINE OUT jacks.

MEASURE

YAMAHA QY10

1 Rest ♪ 2 Tie ○ 3 ♪ p 4 ♪ mf 5 ♪ f
M/ad9   m/ad9   7/9   m7/m9   M7/M9

6 BDel Del 7 Cho   8 ○ Stac 9 ♩ Norm 0 ♩ Slur
6/6·9   sus4/7   dim/♯   aug/7+6   11/13

MENU

SONG   PATT   EXIT

CURSOR   ◄   ►   -   +   NO   YES

ENTER

SHIFT

▼

Cwbl / BD2   SD4 / SD2   CngM / TomH   AggH / Crash   TmbH / Ride   ▲

TRANS

BD3 / BD1   SD3 / SD1   CngL / TomL   CngH / TomM   AggL / Claps   TmbL / Rim   HH2 / HH-C   Shkr / HH-O

TRACK   1   2   3   4   ──── BACKING ────

(C1) (C2) (BASS)(RHYTHM)
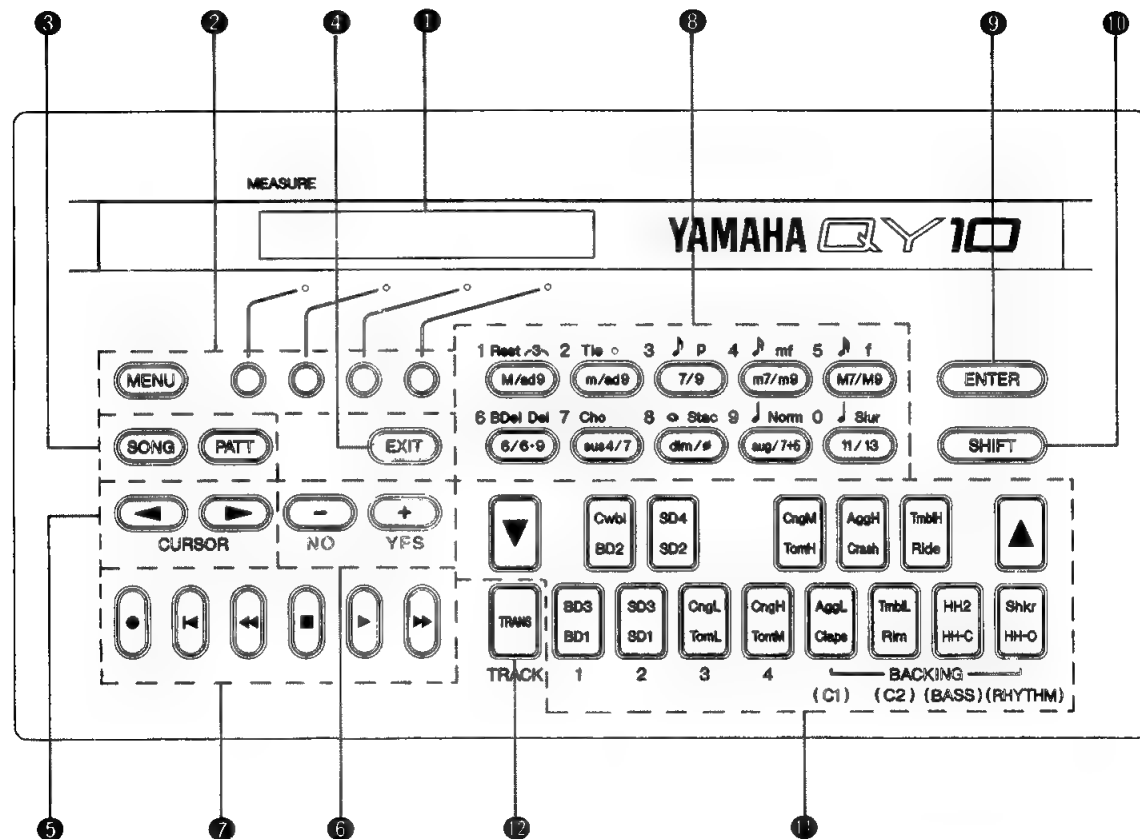
❶ Liquid Crystal Display

This 16-character LCD panel displays all necessary information when playing or programming the QY10.

❷ [MENU] Key & Function Keys

The [MENU] key can be used in most situations to call a menu of functions related to the current mode or function being performed. The four small function buttons immediately below the LCD panel are then used to select the desired item from the displayed menu.

❸ [SONG] and [PATT] Keys

These keys select the QY10's song and pattern modes, respectively. The song mode is the QY10's main operating mode, allowing recording, editing, and playback of any of its 8 possible songs. The pattern mode allows recording and editing of backing patterns to be used in songs.

❹ [EXIT] Key

As its name implies, the [EXIT] key allows you to exit from just about any function and return to the previous mode or display.

CURSOR [◄] and [►] Keys

These move the underline cursor around on the display, so you can select specific functions or parameters for programming. If an arrow (→) appears at either end of the dis-

play, it mean that another display "page" can be accessed by moving the cursor beyond the end of the current display in the direction indicated by the arrow.

❻ [−] and [+] Keys

These are the QY10's decrement and increment keys, allowing step-wise or continuous decrementing or incrementing of the value of the the selected parameter. Press either key briefly to decrement or increment the value by one, or hold either key for continuous decrementing or incrementing in the specified direction. For parameters that have values in the tens or hundreds, it is possible to increment or decrement by tens by pressing the [SHIFT] key and then the [+] or [−] key.

The [−] and [+] keys also function as [NO] and [YES] keys when the QY10 requests confirmation of an operation.

❼ Sequencer Keys — [●], [◄◄], [◄◄], [■], [►], and [►►]

The sequencer keys are similar to the transport controls on a tape recorder, providing stop, playback, record, "fast wind," and return-to-top functions (Reference, page 42).

[●] . . . . .Record standby.
[◄◄] . . . .Return to top of song (measure 1).
[◄◄] . . .Skip backward. Press briefly to skip one measure, or hold for continuous scrolling.
[■] . . . . .Stop.

[▶] ....Play from current measure.

[▶▶] ...Skip forward. Press briefly to skip one measure, or hold for continuous scrolling.

❽ Numeric/Chord Keys

These keys have three separate functions, depending on the current operation.

When entering numeric parameters such as a tempo or pattern number, they usually act as a numeric keypad (refer to the numbers at the upper left corner of each key). In this case the newly entered number will flash on the display, and will be actually entered only when the [ENTER] key is pressed.

In the step record mode these same keys allow direct entry of a range of important musical elements including rests, dynamics, and phrasing (Reference, page 46 ... 48). The two symbols directly above each key indicate the element that can be entered by simply pressing the key (left symbol) and by pressing the key after pressing the [SHIFT] key (right symbol).

When entering chords these 10 keys provide easy access to 20 different chord types (Reference, page 51). If you want a B-flat minor seventh chord, for example, just press the B-flat key on the micro-keyboard (see below) and then the [m7/m9] key. The left chord type on each key is entered simply by pressing the key, and the right chord type is entered by first pressing the [SHIFT] key (or by pressing the key twice).

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❾ [ENTER] Key

After you enter a new parameter value, chord, note, or other musical element, the [ENTER] key will normally have to be pressed to actually enter the new value.

❿ [SHIFT] Key

As already mentioned in "❽ Numeric/Chord Keys," above, the QY10 keys often provide access to two different functions. In these cases the second function can be accessed by first pressing the [SHIFT] key (an "*S*" will appear at the left of the display) and then the appropriate function key (the "*S*" will then disappear).

⓫ Micro-keyboard and [▲] and [▼] Keys

If you're on the road or away from it all, all you need is the QY10 and a pair of headphones. The micro-keyboard and transpose keys let you record and edit sequences without any other equipment. The micro-keyboard corresponds to a one-octave span of a conventional keyboard (note the white and black keys), and the [▲] and [▼] transpose keys shift the pitch of the micro-keyboard up or down in semitone increments. The white keys can also be used for track selection when the track display is selected (Reference, page 43) — note the track numbers a backing track nar⌐ (C1, C2, BASS, RHYTHM) below the white keys.

If you prefer to use a full-size keyboard or other MIDI instrument, just plug into the QY10 MIDI interface and play.

⑫ **[TRACK/TRANS] Key**

This key accesses the QY10 track display including track selection and track mute functions (Reference, page 43), as well as the main transpose function (Reference, page 44). The track display and transpose displays are se-ed alternately each time the [TRACK/TRANS] key is pressed. Press the [EXIT] key to return to the previous display.

GETTING STARTED

In this section we'll look at a few of the most basic QY10 operations to give you an idea of how it sounds, and how some of the controls operate.

■ Play the Demo

The QY10 is programmed with three demonstration songs that will give you an idea of its vast creative potential. Here's how you can play and listen to the demonstration songs.

1. Plug a pair of stereo headphones into the QY10 PHONES jack — a pair of "portable headphone stereo" type headphones will do nicely — and turn the POWER switch ON.

2. If the song mode display is not showing (see below), press the [SONG] key to select it (Reference, page 42).

```
001 T120 4/4 S1
```

3. If it's not already there, use the CURSOR [▶] key to move the underline cursor to the rightmost param(on the screen (the song number, "S1" through "S8"), then press and hold the [+] key until "DM" appears (you could also press the [9] key and then the [ENTER] key).

```
1:DEMO SONG1   DM
```

4. Press the sequencer [▶] to start playback, and adjust the VOLUME control for the most comfortable listening level.

```
1:DEMO SONG1   DM
```

```
2:DEMO SONG2   DM
```

```
3:DEMO SONG3   DM
```

5. The three demo songs will play one after another, and the cycle will continue until the sequencer [■] key is pressed.

Note: Before pressing the [▶] key to start playback, it is possible to select the demonstration song from which to begin playback by using the CURSOR [◀] key to move the cursor to the number at the left of the display, and then the [–] and [+] keys to select a demonstration song number.

6. When you're finished with the demonstration, make sure the cursor is positioned under "DM" to the right of the display, then press and hold the [–] key to go back to song number 1 ("S1"). A faster way to do this is simply to press the [EXIT] key.

■ Listen to the Preset Patterns

The QY10 has 76 basic backing patterns (pattern numbers 24 through 99) that let you make great music fast. The patterns — each including rhythm, bass, and 2 chord tracks corresponding to the QY10 sequencer's backing tracks — cover a wide variety of styles. Here's how you can listen to the patterns — perhaps to decide which one to use in your first original sequence.

● QY10 Preset Patterns

No.	Name	Tempo	Description
24	FU4Buzz	126	Up-tempo dance.
25	FU4Jammy	102	Heavy pop funk.
26	FU4LAPop	106	Pop funk.
27	FU4Slam	120	Heavy dance funk.
28	FU4NYPop	121	R&B funk.
29	FU4KickA	121	Kick funk.
30	FU2Power	130	Rock funk.
31	FU4HiTec	117	Electro funk.
32	FU8LAFun	117	Brassy funk rock.
33	FU4Brass	116	Brass rock funk.
34	EU4Euro1	126	Euro beat.
35	EU4Euro2	114	Euro beat.
36	EU4Floor	129	Balearic beat.
37	EU4ELPop	124	Electronic pop.
38	EU4House	120	Euro house music.
39	EU2Go 2	117	British house reggae.
40	FS4Easy	92	Laid-back west coast.
41	FS4SBeat	96	Euro swing-beat.
42	FS4Carib	98	Carribean electronic.

No.	Name	Tempo	Description
43	FS4NYFun	100	New York 90's funk.
44	FS4Strut	94	90's funk.
45	FS4Funq	102	West coast 90's funk.
46	FS4 Hip	93	Heavy funk.
47	BA2 Dark	84	Dark electronic ballad.
48	BA1Slow1	72	Country ballad.
49	BA1Slow2	68	Electric-piano ballad.
50	BA8 6/8	70	6/8 ballad.
51	BA4Soul2	90	Swing beat ballad.
52	BA4Funk1	80	Funk ballad.
53	BA4Funk2	91	Funk ballad.
54	BA4NuAge	80	New-age ballad.
55	CR2Lyin	140	Light rock shuffle.
56	CR4Drops	130	Light country rock shuffle.
57	SA2Sals1	117	Salsa.
58	SA4Sals2	120	Salsa.
59	SA4Sals3	110	Salsa.
60	SA4Bosa1	138	Bossa-nova.
61	SA2Bosa2	134	Bossa-nova.

No.	Name	Tempo	Description
62	ET4Bali	104	Ethnic 3/4.
63	SW4Jazz1	160	Jazz swing.
64	SW4Jazz2	130	Jazz swing.
65	SW2BeBop	148	Be-bop.
66	SW8Waltz	132	Jazz waltz.
67	RE8Drop1	144	1-drop reggae shuffle.
68	RE4Jamca	145	1-drop reggae shuffle.
69	RP4Brass	120	Brassy rock pop.
70	RP4Cloth	132	Bright rock pop.
71	RP4Rinse	120	Funky rock pop.
72	RP2Royal	117	Heavy rock pop.
73	HR2Heavy	120	Hard rock.
74	HR2Metal	147	Hard rock.
75	HR4Prock	111	Progressive 6/8 rock.
76	RR4Fire	158	Rock & roll.
77	RR4Zero	200	Rock & roll.
78	RR2One	154	Rock & roll.
79	RR2Two	180	Rock & roll.
80	RR4Three	132	Rock & roll.

No.	Name	Tempo	Description
81	RR4Four	150	Rock & roll.
82	RS2Bgy1	144	Boogie.
83	RS2Bgy2	120	Rock boogie.
84	RS2Steal	128	Rock shuffle.
85	RS2Heavy	147	Heavy metal boogie.
86	BL4 Jam1	120	8-beat blues.
87	BL2 Jam2	68	12-beat blues.
88	RB4Brass	125	Rhythm & blues.
89	RB4FGood	120	Rhythm & blues.
90	RB4Groov	120	Rhythm & blues.
91	RB4MCity	108	Detroit style rhythm & blues.
92	GO8Spell	120	3/4 gospel.
93	CW4Grass	134	Blue grass.
94	BK1One	111	Break — rhythm & blues.
95	BK1Two	120	Break — rhythm & blues.
96	BK1Three	103	Break — shuffle.
97	BK1Four	100	Break — pop shuffle.
98	BK2Five	120	Break — heavy.
99	BK2Drums	100	Break — drum break.

1. Press the [PATT] key to go to the pattern mode (Reference, page 98).

2. Select a pattern number between 24 and 99. This can be done in two ways:

   1: Use the [+] and [–] keys to increment and decrement the pattern number, respectively. Press either key briefly to increment or decrement the pattern number by one, or hold either key for continuous incrementing or decrementing.

   2: Use the numeric and [ENTER] keys. To select pattern number 35, for example, press [3], [5], and then [ENTER].

```
┌─────────────────────────┐
│  1  P35  EU4Euro2⁺       │
└─────────────────────────┘
```

3. Press the sequencer [▶] key to play the selected pattern.

4. You can select a different pattern number while the pattern is playing, and the new pattern will begin playback as soon as the current pattern has finished. The "P" normally preceding the pattern number will be replaced by an asterisk (∗) until the new pattern begins playing.

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```
┌─────────────────────────┐
│  1  ∗36  EU4Floor⁺       │
└─────────────────────────┘
```

Note: The 3rd character in each pattern name indicates the number of measures in the pattern. Pattern 35 ("EU4Euro2"), for example, is a 4-measure pattern.

5. Press the sequencer [■] key to stop pattern playback.

■ Try Out the Voices

Advanced PCM tone generator technology gives the QY10 a range of 30 vibrant voices and 26 realistic drum and percussion sounds. Any of these can be assigned to the sequencer, chord and bass tracks to give your music the "texture" it requires. Here's how you can try out the QY10 voices.

● The QY10 Voices

No.	Name	Description
V01	RckPiano	Solid-sounding rock piano.
V02	E.Piano	Electric piano.
V03	Tine Pno	Electric piano with tine sound.
V04	Clavinet	Funky clavi.
V05	RckOrgan	Rock organ.
V06	Organ	A more orthodox organ sound.
V07	HiStrEns	High string ensemble.
V08	LoStrEns	Low string ensemble.
V09	BrassEns	Brass ensemble.
V10	ElecGuit	Electric guitar.
V11	DistGuit	Electric guitar with distortion.
V12	MuteGuit	Muted electric guitar.
V13	ElecFolk	Electric steel-string folk guitar.
V14	JazzBass	Electric jazz bass guitar.
V15	PickBass	Hard picked bass guitar.
V16	SlapBass	Punchy slap bass guitar.

No.	Name	Description
V17	Syn Bass	Synthesizer bass.
V18	Moogy	Analog synthesizer type sound.
V19	Marimba	A rich marimba simulation.
V20	Vibes	Vibraphone.
V21	Xylophne	Xylophone with a short decay.
V22	SynBraPd	Synth brass pad.
V23	SynStrPd	Synth string pad with slow attack.
V24	SynComp	A powerful sustained synthesizer sound.
V25	BowedBel	Bowed bell.
V26	PercComp	A percussive synthesizer effect.
V27	Trumpet	A realistic trumpet simulation.
V28	Breathy	Breathy flute-like wind instrument.
V29	SynLead1	Synthesizer lead 1.
V30	SynLead2	Synthesizer lead 2.
V31	Drum Set	26-voice drum and percussion kit.

1. From the song or pattern mode press the [MENU] key. The following menu should appear on the display.

```
Edt Job Voic Utl
```

2. Press the function key corresponding to "Voic" on the display (Reference, page 84).

```
‰1 V01 RckPiano
```

3. Press any of the micro-keyboard keys to hear the current voice.

4. The underline cursor should be positioned below the voice number, so you can use the [–] and [+] keys or the numeric and [ENTER] keys to select a new voice number.

Note: When you select voice number 31 (Drum Set) each key on the micro-keyboard will play a different instrument. The [▼] and [▲] keys can be used to shift down or up to two different sets of instruments — corresponding to the lower and upper markings on the keys, as follows:

Lower Drum Set

BD1 .....Bass Drum 1
BD2 .....Bass Drum 2
SD1 .....Snare Drum 1
SD2 .....Snare Drum 2
TomL ....Low Tom-tom
TomM ...Medium Tom-tom
TomH ...High Tom-tom
Claps ....Hand Claps
Crash ....Crash Cymbal
Rim .....Snare Rim Shot
Ride .....Ride Cymbal
HH-C ....Hi-Hat Cymbal Closed
HH-O ....Hi-Hat Cymbal Open
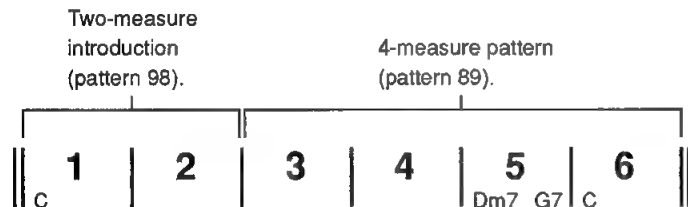
Upper Drum Set

BD3 .....Bass Drum 3
Cwbl ....Cow Bell
SD3 .....Snare Drum 3
SD4 .....Snare Drum 4
CngL ....Low Conga
CngH ....High Conga
CngM ...Medium Conga
AggL ....Low Agogo Bell
AggH ....High Agogo Bell
TmblL ...Low Timbale
TmblH ...High Timbale
HH2 .....Hi-Hat Cymbal 2
Shkr .....Shaker

24

5. When you're finished with the voice mode, press the [SONG] key to return to the song mode.

CREATING AN ACCOMPANIMENT

The first step in programming any sequence will usually be to create an appropriate accompaniment using the QY10 BACKING tracks. If you simply want to create an accompaniment to play your guitar or other instrument along with, this may be all you'll need to do.

To get you started, let's create a short 6-measure example consisting of a 2-measure introduction and a 4-measure pattern with a simple I-IIm7-V7-I (C - Dm7 - G7 - C) progression.

Two-measure
introduction   4-measure pattern
(pattern 98).   (pattern 89).

```
‖   1  │  2  │  3  │  4  │  5   │  6  ‖
 C                          Dm7 G7 C
```

1. Make sure you're in the song mode (press the [SONG] key if you aren't).

```
001 T120 4/4   S1
```

2. Select a song number to record — make sure the cursor is located under the song number (S1 through S8), then use the [–] and [+] keys to select the one you want to record.

3. Press the sequencer [●] key to activate the record standby mode (Reference, page 45). When this is done the song number on the display will change to a track number.

```
001 T120 4/4   T1
```

The track numbers are displayed as follows:

TR1 . . . . . . .Sequencer track 1.
TR2 . . . . . . .Sequencer track 2.
TR3 . . . . . . .Sequencer track 3.
TR4 . . . . . . .Sequencer track 4.
BK . . . . . . .All backing tracks.
CI . . . . .Backing chord 1 track.
CII . . . . . . .Backing chord 2 track.
BS . . . . . . .Backing bass track.
RT . . . . . . .Backing rhythm track.

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4. Use the [–] and [+] keys to select "BK" for all backing tracks.

```
001 T120 4/4  BK
```

5. Press the sequencer [►] key to activate the step record mode (Reference, page 46). The QY10 will now be ready to record the chord progression for the accompaniment.
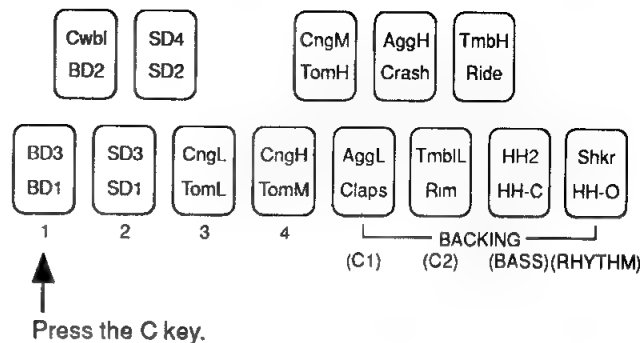
Current beat
(1 ... 4 in 4/4 time).

Current clock
(24 per 1/4-note).

```
001-1-00 --
```

Current measure   Chord displayed here.

6. The first chord in our progression is a C major, so press the C key on the micro-keyboard (a "C" will flash on the display), and then press the [ENTER] key. You'll hear a "click" in the headphones confirming that the C chord has been entered, and the display will automatically advance to the second beat of the first measure.
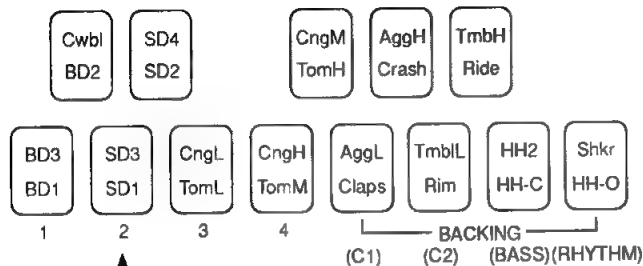
| Cwbl | SD4 | | CngM | AggH | TmbH |
| BD2 | SD2 | | TomH | Crash | Ride |

BD3	SD3	CngL	CngH	AggL	TmblL	HH2	Shkr
BD1	SD1	TomL	TomM	Claps	Rim	HH-C	HH-O
1	2	3	4				

BACKING
(C1) (C2) (BASS)(RHYTHM)

Press the C key.

```
001-1-00  C
```

[ENTER]

```
001-2-00 --
```

7. Now skip ahead to the top of the 5th measure by pressing the sequencer [►►] key four times (the [◄◄] and [►►] keys allow you skip backward to the top of the previous measure and forward to the top of the next measure in the step record mode).

```
005-1-00 --
```

27

8. Enter the Dm7 (D minor-seventh) chord by pressing the D key on the micro-keyboard, then the [m7/m9] chord key, and finally the [ENTER] key.

Cwbl	SD4		CngM	AggH	TmbH
BD2	SD2		TomH	Crash	Ride

BD3	SD3	CngL	CngH	AggL	TmblL	HH2	Shkr
BD1	SD1	TomL	TomM	Claps	Rim	HH-C	HH-O

1   2   3   4   └─── BACKING ───┘

(C1)   (C2) (BASS)(RHYTHM)

↑

Press the D key.

```
005-1-00   D
```
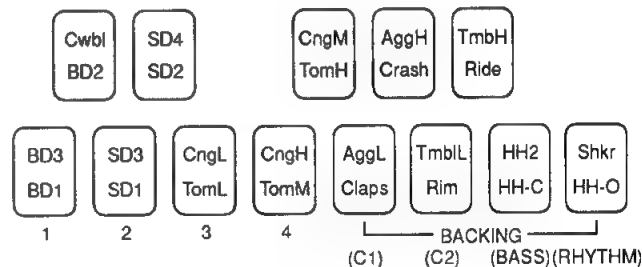
[m7/m9]

```
005-1-00   Dm7
```

[ENTER]

```
005-2-00  --
```

9. The underline cursor should be under the beat parameter (if it isn't use the CURSOR [◄] and/or [►] keys to locate it under the "2" on the display). Press the [+] key once to move ahead to the 3rd beat of the 5th measure.

```
005-3-00  --
```

10. Now enter the G7 (G seventh) chord by pressing the G key on the micro-keyboard, the [7/9] key, and then the [ENTER] key.

Cwbl	SD4		CngM	AggH	TmbH
BD2	SD2		TomH	Crash	Ride

BD3	SD3	CngL	CngH	AggL	TmblL	HH2	Shkr
BD1	SD1	TomL	TomM	Claps	Rim	HH-C	HH-O

1   2   3   4   └─── BACKING ───┘

(C1)   (C2) (BASS)(RHYTHM)

↑

Press the G key.

[7/9]

```
005-3-00  G7
```

[ENTER]

```
005-4-00 --
```

● Press the sequencer [▶▶] key to go to the top of the 6th and last measure, then enter the final C chord by pressing the C key and [ENTER] key.

That completes the chord progression. If you try to play the sequence back at this point however, you'll get no sound because we haven't yet assigned appropriate backing patterns to our accompaniment — the next step. Entering the chords first is a good idea, however, since it automatically "creates" (Reference, page 74) the appropriate number of measures for the sequence to be recorded.
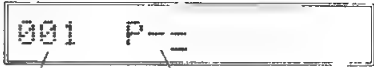
12. Press the [◄◄] key to go back to the beginning of the track, then press the [MENU] key.

```
cho bas pat
```

● Note that the cursor is currently under "cho" (chord), which is the default BK track step write mode (Reference, page 51), and the mode we just used to record out chord progression. Now that we want to record the

necessary patterns, however, we need to press the round, yellow function key which points to "pat" (pattern) on the display (Reference, page 53).

```
001  P--
```
Measure number   Pattern number displayed here.

13. Enter pattern number 98 (BK2Five) via the numeric keys by pressing [9], [8], and then [ENTER].
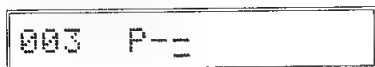
[9], [8]

```
001   P98BK2Five
```

[ENTER]

```
002  P--
```

Note that the QY10 automatically advances to measure 2 after the pattern for measure 1 has been entered.

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14. Pattern 98 is a 2-measure pattern — and we want to use the whole pattern — so press the sequencer [▶▶] once to move to measure 3.

```
003   P-‗
```

15. Now enter pattern number 89 (RB4FGood) by pressing [8], [9], and then [ENTER].

[8], [9]

```
003   P89RB4FGood
```

[ENTER]

```
004   P-‗
```

16. Press the sequencer [■] key to stop recording and return to the song mode.

17. Press the sequencer [▶] key to hear the accompaniment.

Note that the measure parameter at the left of the display advances as each measure is played. You can use the [◀◀] and [▶▶] keys to pick a specific measure from which to begin playback before pressing the [▶] key. The [■] key will stop playback at any time, leaving the measure counter at its current position. Press the [◀◀] key to go back to the first measure.
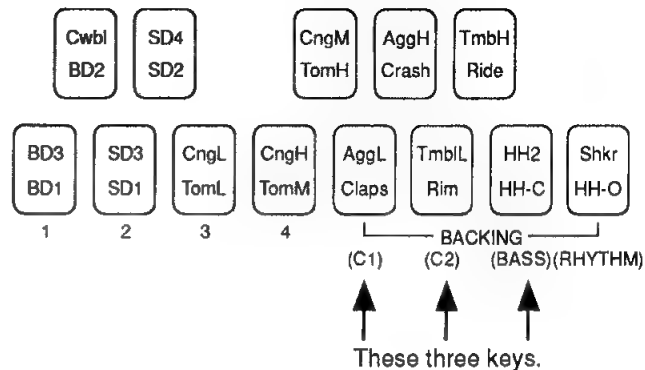
30

■ Track Muting

There are a number of reasons why you might want to be able to listen to specific tracks in a sequence. If you are a bass player, for example, you might want to turn off (mute) the bass track so you can play along with the accompaniment on your own bass. You could mute all tracks except the rhythm track and use the QY10 as a rhythm machine — let's actually try that.

1. From the song mode display, press the [TRACK/TRANS] key once.

```
*  *  *  *  Ⅎ  ⋤  B  R
```

This is the QY10 track display (Reference, page 43). The four sequencer tracks have nothing recorded on them yet so they appear as asterisks. We have just recorded the CHORD 1, CHORD 2, BASS, and RHYTHM tracks, so they appear on the display as CI, CII, B and R (if they don't, press the sequencer [▶▶] key once to move to a different measure — no data shows at the very beginning of a song).

2. Press the white micro-keyboard keys with BACKING track names (C1), (C2), and (BASS). The corresponding tracks will be muted, and will appear on the display as dashes.

| Cwbl | SD4 | | CngM | AggH | TmbH |
| BD2 | SD2 | | TomH | Crash | Ride |

| BD3 | SD3 | CngL | CngH | AggL | TmblL | HH2 | Shkr |
BD1	SD1	TomL	TomM	Claps	Rim	HH-C	HH-O
1	2	3	4	BACKING			
				(C1) (C2) (BASS)(RHYTHM)			

These three keys.

```
*  *  *  *  –  –  –  R
```

3. Now press [▶] to play the accompaniment. You should hear only the rhythm track. You can return to the song mode (by pressing the [SONG] key) and perform other operations, and the mute settings will remain in effect.

4. Press the (C1), (C2), (BASS) keys again to restore those tracks to the normal playback mode, then press the [SONG] key to return to the song mode.

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RECORDING THE SEQUENCER TRACKS

In the previous section we created a short example of an accompaniment. In this section we'll record a lead line to go along with the accompaniment on one of the QY10's sequencer tracks.

Here's the lead line:
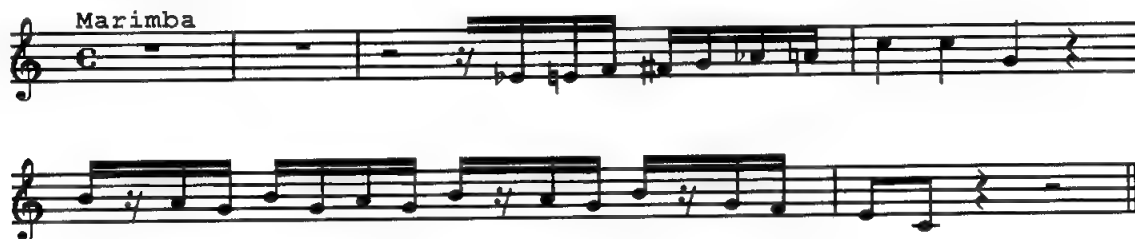
Marimba

1. Start by assigning the marimba voice to track 1. From the song mode press the [MENU] key and then the "Voic" function key to select the voice mode (Reference, page 84). If "TR1" is not already showing at the left of the display, move the cursor to the track parameter and select "TR1" using the [–] and [+] keys. Then, with the cursor under the voice number, use the [–] and [+] keys to select "V19 Marimba."

```
♪1 V19 Marimba
```

When this is done press the [SONG] key.

2. Press the sequencer [●] to activate the record standby mode, and make sure the record track parameter (the rightmost parameter on the display) is set to "TR1."

```
001 T120 4/4  ♪1
```

3. Press the [MENU] key and then the "Stp" function key to select step record, then press the sequencer [▶] key to actually enter the step record mode (Reference, page 46).

```
001-1-00 5┘ --_→
```

4. Press the sequencer [▶▶] key twice to go to the top of the 3rd measure, then press the [Rest] key twice to write two quarter-note rests and move to the 3rd beat of the 3rd measure.

```
003-3-00 5┘ --_→
```

5. Now press the following keys in the following sequence. The bold measure and beat location numbers are provided as a reference so you won't lose your place. It's a lot of key-presses, but it won't take long nearly as long as it looks.

003-3-00
[♪] - [Rest] - [Eb3] [ENTER] - [E3] [ENTER] - [F3] [ENTER] - [F#3] [ENTER] - [G3] [ENTER] - [Ab3] [ENTER] - [A3] [ENTER] - [♩]

004-1-00
[C4] [ENTER] - [C4] [ENTER] - [G3] [ENTER] - [Rest] - [♪]

005-1-00
[B3] [ENTER] - [Rest] - [A3] [ENTER] - [G3] [ENTER] - [B3] [ENTER] - [G3] [ENTER] - [A3] [ENTER] - [G3] [ENTER]

005-3-00
[B3] [ENTER] - [Rest] - [A3] [ENTER] - [G3] [ENTER] - [B3] [ENTER] - [Rest] - [G3] [ENTER] - [F3] [ENTER] - [♪]

006-1-00
[E3] [ENTER] - [C3] [ENTER]

6. That's it! Now press the sequencer [■] key to stop recording, then press the [▶] key to hear the sequence.

Note: If you make a mistake while entering the above part, use the Clear Track function to clear the entire track, as follows, then start again (there are actually more efficient ways to do this listed in the Reference section):

Press [■] to stop recording; press [MENU]; press the "Job" function key; press [1] - [0] - [ENTER] to select the Clear Track function; use the [–] and [+] keys to select TR1 if it is not already selected; press [ENTER]; press [+/YES] in response to the "Sure?" prompt on the display; finally, press [SONG] to return to the song mode.

33

OTHER IMPORTANT FACTS

■ Important Facts About the Backing Tracks

In the "CREATING AN ACCOMPANIMENT" section we learned how to record an accompaniment on all four backing tracks with the record track parameter set to "BK." This is the normal way to proceed and is the simplest and fastest way to create accompaniments. You can, however, independently record pattern numbers and velocity (volume) values on the chord 1 (C1), chord 2 (C2), bass (BS), and rhythm (RT) tracks. This capability is provided so that you can add fill-ins and variations to the basic accompaniment. After recording the basic accompaniment on all backing tracks, you can "plug in" the required fill and variation patterns or volume changes on the individual backing tracks. Details are given under "CBR STEP RECORD" on pages 54 and 55 of the Reference section.

■ Creating Original Patterns

The QY10's pattern record mode (Reference, page 101 through 103) can be used to create complete accompaniments or variations and fill-ins to be plugged into accompaniments as described above.

Here's a simple example of how you can create original patterns.

1. Press the [PATT] key to select the pattern mode.

2. Select a pattern number between P00 and P23 (the user patterns).

3. Press [●] to enter the pattern record standby mode (Reference, page 101).

```
1 T120 4/4 CI⇕
```

4. Use the [+] and [–] keys to select the rhythm track ("RT").

5. Press [►] to enter the pattern step record mode (Reference, page 101).

```
1-1-00 5♩ ---⇥
```

6. Enter the rhythm part by pressing the following keys:

[♪] - [BD1] [ENTER] - [HHC] [ENTER] - [SD1]
[ENTER] - [BD1] [ENTER] - [BD1] [ENTER] [HHC]
[ENTER] - [SD1] [ENTER] - [HHC] [ENTER]

7. Press [■] to stop recording.

8. Press [►] to hear the pattern you just created.

9. Want to add a bass line? Press [●] for rec standby, use the [+] and [–] keys to select the bass track ("BS"), press the [►] key to start recording, then enter the following (use the [▲] and [▼] keys to transpose up or down in octave steps):

[♪] - [C2] [ENTER] - [C2] [ENTER] - [E2] [ENTER] - [G2] [ENTER] - [Bb2] [ENTER] - [C2] [ENTER] - [E2] [ENTER] - [G2] [ENTER]

10. Press [■] to stop recording, then [►] to hear the pattern.

Recording the chord 1 and chord 2 parts is just as easy. See page 115 of the Reference section for a way to give your pattern an original name.

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■ Chords and Automatic Harmonization

The QY10 allows you to specify 20 different chord types in all 12 keys for your accompaniments. The QY10 patterns (preset or user) are all originally in the key of C, but are automatically re-harmonized to fit the specified chords. Because of this, the following two simple rules should be followed when creating original patterns to ensure optimum re-harmonization when chord changes are specified for the pattern in an accompaniment.

1: Always create original patterns in the key of C.

2: Use the major 3rd, 5th, and flat 7th degrees (E, G, and Bb) for the chord parts, and the root (C) for the bass. This actually produces a C7 chord.

The chords you specify when creating accompaniments will determine how the original pattern is re-harmonized. Here are some of the most important examples:

3-note Chords (Triads)
The flat 7th degree is re-harmonized to the root.

4-note Chords
The flat 7th degree is left as it is, or is re-harmonized to the major 7th. If the root is not included in the original pattern data it will not be played.

5-note Chords
As with 4-note chords, the root will not sound if it is not included in the original pattern data. The 5th degree will also be omitted from the chord parts, but will be played by the bass.

11th Chords
For a C11 chord, for example, the chord-part notes will be F (the 11th), Bb (the flat 7th), and D (the 9th). The bass will play the 5th degree, so the overall sound of the pattern will be that of Bb/C or Gm7/C.

13th Chords
For a C13 chord, for example, the chord-part notes will be E (the 3rd), A (the 13th), and Bb (the flat 7th). This produces a true C13 sound.

Most of the preset patterns are programmed to respond to chord changes as described above. In some patterns, however, certain notes have been omitted in order to created a particular "feel." This means that some patterns may not change at all when certain chords are specified. For example, some hard rock patterns sound best when only the root and 5th are used — adding the 3rd completely changes the overall feel of the pattern. Such patterns are not capable of producing a minor sound even if a minor chord is specified, because there is no 3rd degree to be flatted (the minor

sound depends on the flatted 3rd degree). Also, patterns including the 6th degree sometimes don't sound right when used with minor chords, but some presets of this type are included because they are very effective with major chords. Here are some examples:

- Patterns without a 3rd degree do not sound any different with major, minor, or suspended-4th chords.

- Patterns without a 5th degree cannot produce augmented or 7+5 chords.

- Patterns without a 7th degree cannot produce 7th, 9th, and other dominant chords.

■ How Much Free Memory Do You Have?

The QY10 has enough memory to handle approximately 6,000 notes (both patterns and songs). You can find out about how much memory capacity you have left by pressing the [▲] and [▼] transpose keys simultaneously. A display similar to the following will appear as long as you hold both keys.

```
free area = 100%
```

If the display says "100%" like the example above, then nothing has been recorded yet and you have the whole memory to work with. A free area of "50%" would mean that you've used up about half the available memory. If the free area gets dangerously close to "0%", you will have to erase some data to make room for the new material. Data you want to keep can be transferred to a separate MIDI data storage device by using the MIDI BULK DUMP function described on page 93.

■ Driving External Tone Generators

When you play back a pattern or a song, the QY10 outputs the corresponding data in real time via its MIDI OUT connector. The QY10 can therefore drive external tone generators or a multi-timbre tone generator as long as the various "instruments" are set to receive on the appropriate MIDI channels. The QY10 transmits the sequence data on the following channels:

Sequencer track 1 (TR1) = channel 1
Sequencer track 2 (TR2) = channel 2
Sequencer track 3 (TR3) = channel 3
Sequencer track 4 (TR4) = channel 4
Chord 1 track (C1) = channel 5
Chord 2 track (C2) = channel 6
Bass track (BS) = channel 7
Rhythm track (RT) = channel 8

■ Conclusion

In this short tutorial we've covered only the most basic capabilities of the remarkable QY10. If you want to get serious about creating music with this unique tool, we recommend that you go through the Reference section of the manual while trying out the many features and functions described. You'll learn how to program and edit the music in much more detail, and will discover a wealth of functions that make seemingly complex tasks quick and easy to perform.

The more you master the QY10, the more it will give you in return.

REFERENCE SECTION

The QY10 FUNCTION MAP card accompanying this manual provides an easy way to access information about individual functions. Find the desired function on the function map, then simply refer to the indicated page of the manual.

SONG MODE

SONG PLAY

```
001 T120 4/4  S1
```
Measure | Tempo | Time Signature | Song Number

Access:

[SONG] or [EXIT] → [SONG]

Summary: Allows playback of any of the QY10's 8 songs or the demo song. The display parameters allow selection of the measure from which to begin playback, the playback tempo, and the song number to be played (or recorded).

Settings:

Measure: 001 ... 299

Tempo: T030 ... T250 (beats per minute), ✳✳✳ (external clock)

Time Signature: 1/4 ... 8/4, 1/8 ... 16/8, 1/16 ... 16/16

Song Number: S1 ... S8 (S9 is pre-programmed demo song)

Procedure: Use the CURSOR keys or function keys to move the underline cursor to the desired parameter, then use the [–] and [+] keys, or the numeric and [EN-

TER] keys to set as required.

The time signature parameter can only be accessed in the one of the record modes.

Use the sequencer keys to start playback and move around within the song:

[◄◄] ... Return to top of song (measure 1).

[◄◄] ... Skip backward. Press briefly to skip one measure, or hold for continuous scrolling.

[■] .... Stop.

[►] .... Play from current measure.

[►►] ... Skip forward. Press briefly to skip one measure, or hold for continuous scrolling.

Details: Song number 9 actually accesses 3 pre-programmed demonstration songs that will give you an idea of some of the QY10's capabilities while letting you try out some of the playback features. Instructions on playing the demo are given on page 18 in the Tutorial Section.

42

■ Track Mode Display & Track Mute

Track 2
Track 4
Chord 2 Track
Rhythm Track

1 2 3 4 C1 C2 B R

Bass Track
Chord 1 Track
Track 3
Track 1
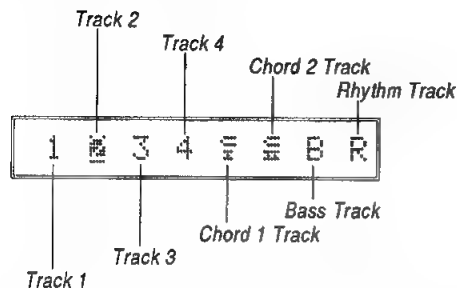
Access: Press the [TRACK/TRANSPOSE] key while playback is stopped or during playback.

Summary: The track mode display shows whether or not each of the sequencer's 8 tracks contains data and is available for playback, and whether tracks are muted or not. Track mute can be independently engaged and disengaged for each track.

Procedure: When a track number or character is showing, that track contains data and is available for playback.

Any available track can be muted by pressing the corresponding track key (the white keys labelled 1, 2, 3, 4, C1, C2, BASS and RHYTHM). When a track is muted its number or character is replaced by a dash (-). A muted track can be restored to normal playback by pressing the corresponding track key again.

If an asterisk (*) appears in place of the track number or character, the track contains no data and is not available for playback.

Press the [EXIT] key to return to the SONG mode.

Details: The position of the block cursor, adjusted by the CURSOR keys, determines which voice will be played via the micro-keyboard (i.e. the voice currently assigned to the selected track — see page 84). The position of the cursor also determines the MIDI transmit channel of the micro-keyboard: channels 1 through 8, from left to right.

43

■ Transpose

```
┌─────────────────────────┐
│ Transpose  =  -2 │
└─────────────────────────┘
```

Access: Press the [TRACK/TRANS] key twice from the SONG mode or once from the Track Mode Display to select the Transpose function:

**Summary:** Transposes the overall pitch of the QY10 up or down in semitone steps.

Settings:
Transpose: –12 ... 0 ... +12

Procedure: Use the [–] and [+] or numeric and [ENTER] keys to set the desired degree of transposition. The [▼] and [▲] keys can be used to enter "–" or "+" transposition, respectively.

Details: A setting of "–12," for example, transposes down by one octave; a setting of "+4" transposes up by a major third.

44

SONG RECORD STANDBY

```
001 T120 4/4  ⴽ1
```

Record Track
Time Signature
Tempo
Measure
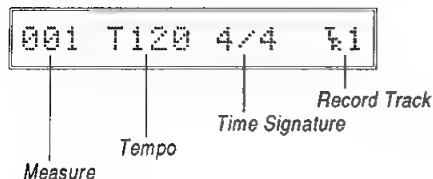
Access:

Song Play Mode → [●]

Summary: Allows access of any of the QY10's record modes to record a new song or add new material to an existing song.

The display parameters allow selection of the measure from which to begin recording, the tempo at which to record, the time signature of a new track to be recorded, and the track to be recorded.

Settings:

Measure: 001 ... 299

Tempo: T030 ... T250 (beats per minute), ext (external clock)

Time Signature: 1/4 ... 8/4, 1/8 ... 16/8, 1/16 ... 16/16

Record Track: TR1 ... TR4, BK (all backing tracks), CI (chord 1), CII (chord 2), BS (bass), RT (rhythm)

Procedure: Use the CURSOR keys or function keys to move the underline cursor to the desired parameter, then use the [–] and [+] keys, or the numeric and [ENTER] keys to set as required.

The time signature parameter can only be accessed when nothing has yet been recorded to the currently selected song. The time signature numerator and denominator can be selected separately using the CURSOR keys.

You can return to the Song Play mode by pressing the [EXIT] key or the sequencer [■] or [●] key.

Alternate Record Track Selection Method: Press the [TRACK/TRANS] key to call the track mode display, then use the track keys (the white keys labelled 1, 2, 3, 4, C1, C2, BASS and RHYTHM) to select the desired track for recording. If you press the C1, C2, BASS or Rhythm key, all four backing tracks will be selected (BK). A single backing track can be selected by first pressing the [SHIFT] key (an "S" will appear to the left of the display) and then the desired backing track key. The selected track will displayed in reverse (white number or character on a black background).

Press the [EXIT] key to return to the record standby mode.

STEP RECORD

```
 Measure
    Beat              Event
 001-1-00 SↃ ---→
              Step Time
        Clock
```

```
 ←SↃ --- G80% V88
              Velocity
        Gate Time
```
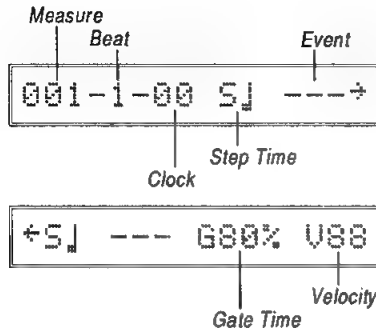
Access:

Song Play Mode → [●] → Select TR1 ... TR4 → [MENU]
→ "stp"

If all backing tracks are selected for step recording
(BK), refer to "Backing Step Record" on page 50.

If an individual chord, bass, or rhythm track is
selected for step recording, refer to "CBR Step Record"
on page 54.

The arrows at the right and left of the above dis-
plays indicate that another display "page" is available
and can be accessed by moving the cursor past the end
of the current page in the indicated direction.

Summary: The step record mode allows a track or a por-
tion of a track to be recorded note-by-note, with pre-

cise control over the timing, length, and velocity of
each note as well as many other musical parameters.

Settings:

Measure: 001 ... 299
Beat: 1 ... 16
Clock: 00 ... 23
Step Time: S01 ... S96 (standard note displays replace
numbers where applicable — see Step Time Values
chart, below)
Event: --- (no event), C–2 ... G8, ◆- (note event)
Gate Time: G01 ... G99
Velocity: kb (keyboard), V01 ... V127

Procedure: Press the sequencer [▶] key to start recording.

The easiest way to record is directly via the QY10
micro-keyboard and numeric keys as described below
(refer to the labels below the numeric keys).

It is also possible to use the CURSOR keys to
move the cursor to the desired parameter, then use the
[–] and [+] key to set as required. After selecting a step
time, event, gate time, or velocity value, the [ENTER]
key must be pressed to actually enter the selected value
in the sequence and move ahead to the next step.

Notes:

Enter notes directly via the QY10 micro-keyboard. The [▲] and [▼] transpose keys can be used to shift the pitch of the entire keyboard up or down in octave steps before pressing the [ENTER] key. Repeatedly pressing the same note key will shift that note up in octave steps without affecting the overall pitch of the keyboard. Repeatedly press [SHIFT] and then the same note key to shift the note down in octave steps.

Rests:

The [1] key enters a rest of duration corresponding to the current step time.

Triplets:

[SHIFT] + [1] changes the current step time to 2/3rds of its normal value, thereby creating a triplet-length note. This function will not work if the current step time can not be evenly divided to 2/3rds.

Ties:

Pressing the [2] key immediately after entering a note extends that note by one step time.

Dot Note:

[SHIFT] + [2] multiplies the current step time by 1.5, thereby effectively adding a dot to the current note length (step time). This function will not work if the current step time can not be lengthened by the required amount.

Set Step Time:

[3], [4], [5], [8], [9], and [0] can be used to directly enter the step times indicated by the note symbols below the keys. If the same key is pressed several times, the same step time will be added each time it is pressed.

Back Delete:

Press the [6] key to delete the preceding event and move the current location back accordingly.

Delete:

[SHIFT] + [6] deletes the current event.

Chord:

The [7] key activates the chord entry mode. When this is done the step time display will alternately flash between "S" and "C" and it is possible to enter several different notes on the same step, thus producing a chord. Press the [EXIT] key to return to normal step-write operation.

Velocity (p, mf, f):

Press [SHIFT] + [3], [SHIFT] + [4], or [SHIFT] + [5] to change the velocity value to p (V56), mf (V88), or f (V120), respectively.

Gate Time (staccato, normal, slur):

Press [SHIFT] + [8], [SHIFT] + [9], or [SHIFT] + [0] to change the gate time value to staccato (G50%), normal (G80%), or slur (G99%), respectively.

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Measure Search:

Use the sequencer [◄◄] and [►►] keys to move backward or forward a measure at a time.

Step Search:

Use the [SHIFT] key plus the [◄◄] and [►►] keys to move backward or forward a step at a time.

Stop Recording:

Press the sequencer [■] key to stop recording and return to the song play mode.

■ Programming via MIDI

An external MIDI keyboard or other MIDI instrument can be used to program the QY10 in the step-record mode. Set the required gate time, step time, and velocity values via the QY10 panel, and then enter notes and chords via the keyboard. If the velocity parameter is set to "kb" (increment the velocity value past "V127"), the keyboard velocity values will be received and recorded as well. While recording via MIDI, the [6] and [SHIFT] + [6] keys can be used to "Back Delete" and "Delete" entered events as described above.

The MIDI receive channel is set to OMNI when recording via MIDI, so your keyboard or other instrument can be set to transmit on any channel.

● Step time values chart

| Step time value	Note		Step time value	Note	
S02		1/32 triplet	S24		1/4
S03		1/32	S32		1/2 triplet
S04		1/16 triplet	S36		dotted 1/4
S06		1/16	S42		double dotted 1/4
S08		1/8 triplet	S48		1/2
S09		dotted 1/16	S64		whole triplet
S12		1/8	S72		dotted 1/2
S16		1/4 triplet	S84		double dotted 1/2
S18		dotted 1/8	S96		whole note
S21		double dotted 1/8			

BACKING STEP RECORD

Access:

    Song Play Mode → [●] → Select BK

Summary: The Backing Step Record mode has three sub-
modes — "cho", "bas", and "pat" — that allow recording
chord changes to be automatically harmonized for the
selected backing pattern, a bass offset to modify the
backing pattern bass line, and backing pattern numbers,
respectively.

Procedure: After pressing the sequencer [▶] key to begin
recording, press the [MENU] key and then the function
key for the "cho", "bas", or "pat" sub-mode ("cho" is
the default).

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● "cho" — CHORD CHANGES

```
001-1-00 --
```
Chord
Clock
Beat
Measure
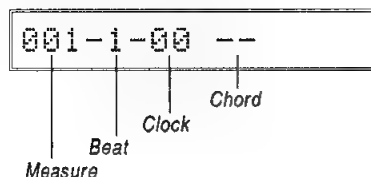
Settings:
Measure: 001 ... 299
Beat: 1 ... 16
Clock: 01 ... 24
Chord: Chord root x 20 chord types

Procedure: Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys to set.

Chords can be entered by first selecting the root via the micro-keyboard, and then the chord type via the numeric keys. Each numeric key has two chord types printed on the key — the left type is entered directly by pressing the key and right type is entered by pressing [SHIFT] plus the key or by pressing the same key twice. Once the root and type have been selected, press the [ENTER] key to enter the chord and move ahead to the next beat.

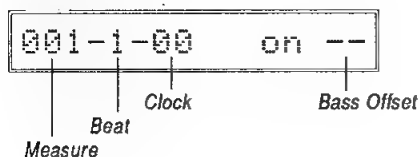Press the sequencer [■] key to stop recording and return to the song play mode, or the [MENU] key to select a different Backing Step Record sub-mode.

Details:
The 20 available chord types are as follows:

M ... Major
ad9 .. Major add 9th
m.... Minor
ad9 .. Minor add 9th
7 .... 7th
9 .... 9th
m7 .. Minor 7th
m9 .. Minor 9th
M7 .. Major 7th
M9 .. Major 9th
6 .... 6th
6.9 .. 6th 9th
sus4 . Suspended 4th
7 .... 7th suspended 4th
dim .. Diminished
ø .... Minor 7th minus 5
aug .. Augmented
7+5 .. 7th plus 5
11 ... 11th
13 ... 13th

● "bas" — BASS OFFSET

```
001-1-00    on --
```
     | | |
   Measure Clock Bass Offset
     Beat

Settings:

Measure: 001 ... 299
Beat: 1 ... 16
Clock: 01 ... 24
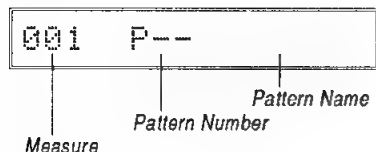Bass Offset: C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B

Procedure: Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] or numeric keys to set.

Enter the desired bass note via the micro-keyboard, then press the [ENTER] key to actually enter the note and move ahead to the next step.

Press the sequencer [■] key to stop recording and return to the song play mode, or the [MENU] key to select a different Backing Step Record sub-mode.

Details: When a bass offset note is entered, that note will continue to play until the next chord change. If a chord change and bass offset are to be entered at the same location, enter the chord change first and then the bass offset.

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● "pat" — PATTERN NUMBERS

```
001  P--
```

Pattern Name
Pattern Number
Measure

Settings:
    Measure: 001 ... 299
    Pattern Number: P00 ... P99
    Pattern Name: 8 characters

Procedure: Use the CURSOR keys to move the cursor to the pattern number parameter. Use the [–] and [+] or numeric keys to select the desired pattern number and then press the [ENTER] key to enter the selected pattern and move ahead to the next measure.

    Press the sequencer [■] key to stop recording and return to the song play mode, or the [MENU] key to select a different Backing Step Record sub-mode.

Details: Pattern numbers can only be entered at the top of each measure.

    Take care when entering a pattern that has a different time signature to that of the song. If, for example, you intend to enter a 6/8 pattern in the middle of a 4/4 song, it is necessary to use the CREATE MEASURE job (see page 74) to create a 6/8 measure in the appropriate location prior to entering the 6/8 pattern.

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CBR STEP RECORD

Access:
Song Play Mode → [●] → Select CI, CII, BS, or RT

Summary: The CBR Step Record mode has two sub-modes — "pat" and "vel" — that allow recording backing pattern numbers and velocity values for the selected backing track, respectively.

Procedure: After pressing the sequencer [▶] key to begin recording, press the [MENU] key and then the function key for the "pat" or "vel" sub-mode ("pat" is the default).

● "pat" — PATTERN NUMBERS
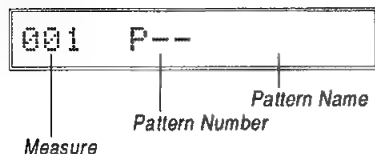
```
001  P--
```

Measure
Pattern Number
Pattern Name
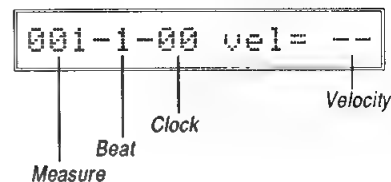
Settings:
Measure: 001 ... 299
Pattern Number: P00 ... P99
Pattern Name: 8 characters

Procedure: Use the CURSOR keys to move the cursor to the pattern number parameter. Use the numeric keys to select the desired pattern number and then press the [ENTER] key to enter the selected pattern and move ahead to the next measure.

Press the sequencer [■] key to stop recording and return to the song play mode, or the [MENU] key to select a different CBR Step Record sub-mode.

● "vel" — VELOCITY

```
001-1-00 vel= --
```

Measure
Beat
Clock
Velocity

Settings:
Measure: 001 ... 299
Beat: 1 ... 16
Clock: 01 ... 24
Velocity: –99 ... +00 ... +99

Procedure: Use the CURSOR keys to select the measure, beat, clock, or velocity parameter, then the numeric and [ENTER] keys to set. A negative velocity value can be selected by pressing the transpose [▼] key. The transpose [▲] key will make the value positive again.

Press the sequencer [■] key to stop recording and return to the song play mode, or the [MENU] key to select a different CBR Step Record sub-mode.

REPLACE & OVERDUB RECORD

```
-08 T120 4/4  Tr1
```

Record Track
Time Signature
Tempo
Measure
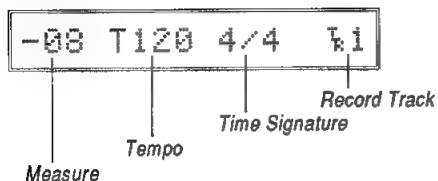
Access:

Song Play Mode → [●] → [MENU] → "rpl" or "ovr"

Please note that the "rep" and "ovr" record modes are only available for the four sequencer tracks (TR1 ... TR4).

Summary: Replace and overdub are both real-time record modes in which the music is entered by actually playing the QY10 micro-keyboard or a MIDI instrument connected to the QY10 MIDI IN connector in time with the internal metronome or previously-recorded tracks. If "rpl" (replace) is selected, any previous data on the track being recorded will be erased and replaced by the new material. If "ovr" (overdub) is selected, previous material on that track will be retained and the new material will be added to it.

Settings:

Measure: 001 ... 299

Tempo: T030 ... T250 (beats per minute), ext (external clock)

Time Signature: 1/4 ... 8/4, 1/8 ... 16/8, 1/16 ... 16/16
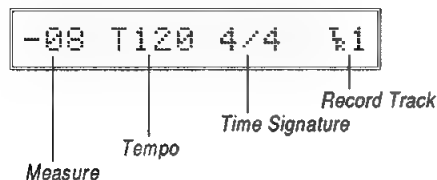
Record Track: TR1 ... TR4, BK (all backing tracks), CI (chord 1), CII (chord 2), BS (bass), RT (rhythm)

Procedure: Press the sequencer [►] key to begin recording. Recording will actually begin after a two-measure countdown indicated by minus numbers at the left of the display. Recording can be started from any measure if the desired measure is selected prior to pressing the [►] key.

Record the required material via either the QY10 micro-keyboard or a MIDI instrument connected to the MIDI IN connector.

When done, press the [■] key to stop recording.

AUTO CHORD RECORD

```
-08 T120 4/4  ｾ1
```

Measure — Tempo — Time Signature — Record Track

Access:

Song Play Mode → [●] → [MENU] → "cho"

Please note that the "cho" record mode is not available if one or all of the backing tracks are selected.

Summary: Auto Chord Record is a real-time record mode that allows chords — based on the chords in the backing tracks — to be automatically recorded on sequencer tracks 1, 2, 3, or 4.

Settings:

Measure: 001 ... 299

Tempo: T030 ... T250 (beats per minute), ext (external clock)

Time Signature: 1/4 ... 8/4, 1/8 ... 16/8, 1/16 ... 16/16

Record Track: TR1 ... TR4

Procedure: Press the sequencer [►] key to begin recording. Recording will actually begin after a two-measure count-down indicated by minus numbers at the left of the display. Recording can be started from any measure if the desired measure is selected prior to pressing the [►] key.

Enter the chords at the required timing via the QY10 micro-keyboard. The white keys produce different inversions of the chord.

When done, press the [■] key to stop recording.

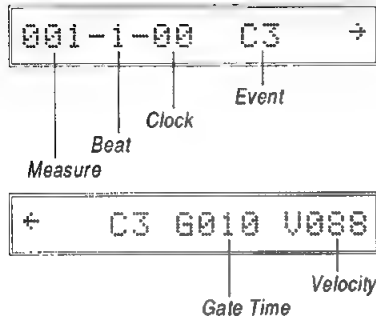**NOTE:** If the backing tracks contain no chords, a C major chord will be recorded.

SONG EDIT

CHANGE EDIT

```
001-1-00   C3      →
```
- Beat
- Clock
- Event
- Measure

```
←    C3 G010 V088
```
- Gate Time
- Velocity

Access:

Song Play Mode → [MENU] → "Edt"

The arrows at the right and left of the above displays indicate that another display "page" is available and can be accessed by moving the cursor past the end of the current page in the indicated direction.

Summary: Change edit (chg) allows note, program change, pitch bend, and sustain data to be changed or deleted as required.
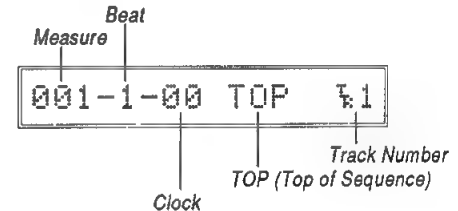
Settings:

Measure: 001 ... 299
Beat: 1 ... 16
Clock: 00 ... 23
Event: C–2 ... G8, PC, PB, SUS, TOP*, END
Gate Time: 01 ... 99
Velocity: 01 ... 128

* When the TOP event (the beginning of the sequence) is showing, the track number also appears as in the display shown below:

```
001-1-00 TOP    ₸1
```
- Beat
- Measure
- Track Number
- TOP (Top of Sequence)
- Clock

Procedure: Use the [◄◄] and [►►] keys to step through the events on the selected track. When the event to be changed is located, use the CURSOR keys to move the cursor to the desired parameter, then use the [–] and [+]

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key to set as required. After changing a value the [EN-TER] key must be pressed to actually enter the new value.

Notes and chord roots can be changed via the micro-keyboard or the [+] and [–] keys. Chord types can be changed via the chord-entry keys. PC (program change) and PB (pitch bend) values can be change via the [+] and [–] or numeric keys. SUS (sustain) events can be set to ON or OFF via the [+] and [–] keys.

The selected event can be deleted by pressing the [SHIFT] and [6] keys (TOP and END can not be deleted).

When done, press [EXIT] to return to the song mode menu.

Edit Track Selection: Press the [TRACK/TRANS] key to call the track mode display, then use the track keys (the white keys labelled 1, 2, 3, 4, C1, C2, BASS and RHYTHM) to select the desired track for editing. If you press the C1, C2, BASS or Rhythm key, all four backing tracks will be selected (BK). A single backing track can be selected by first pressing the [SHIFT] key (an "S" will appear to the left of the display) and then the desired backing track key. The selected track will displayed in reverse (white number or character on a black background).

Press the [EXIT] key to return to the edit mode.

INSERT EDIT

Access:

Song Play Mode → [MENU] → "Edt" → [MENU] → "ins"

This insert edit mode will be selected if one of the four sequencer tracks — TR1 ... TR4 — is selected (see "Edit Track Selection" on page 61).

The second display page is only available when a note event is to be inserted.

Summary: Insert edit (ins) allows note, program change, pitch bend, and sustain data to be inserted at any point in the sequencer tracks (TR1 ... TR4).

Settings:

Measure: 001 ... 299
Beat: 1 ... 16
Clock: 00 ... 23
Event: C–2 ... G8*, PC, PB, SUS
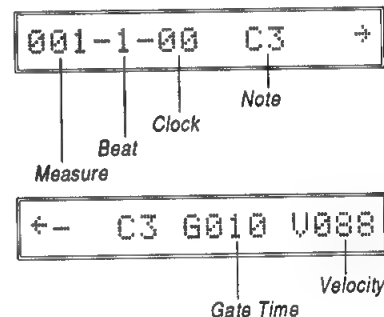* The following are only available when inserting a note event:
Gate Time: 01 ... 99
Velocity: 01 ... 128

Procedure: After selecting the insert (ins) edit mode, press the [MENU] key and then the "note", "pb", "sus", or "pc" function key according to the type of event you want to insert. When done editing, press [EXIT] to return to the song mode menu or the [MENU] key to select a different type of event for insertion.
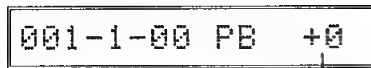
● **"note" — NOTE**

```
001-1-00   C3    →
                 Note
            Clock
         Beat
   Measure
```

```
←-    C3 G010 V088
                  Velocity
        Gate Time
```

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new note. The [◄◄] and [►►] keys can be used to move backward or forward a measure at a time. Then use the micro-keyboard or the [+] and [–] keys to select the required note. After selecting a note the [ENTER] key must be pressed to actually insert it into the sequence.
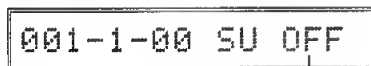
● "pb" — PITCH BEND

```
001-1-00 PB  +0
```
Pitch Bend Value

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new pitch bend event. The [◄◄] and [►►] keys can be used to move backward or forward a measure at a time. Then use the numeric or [+] and [–] keys to select the required pitch bend value (–63 ... +00 ... +63 — the actual amount of pitch shift produced will depend on the setting of the voice-mode PITCH RANGE function). After selecting a value the [ENTER] key must be pressed to actually insert the pitch bend event into the sequence.

● "sus" — SUSTAIN

```
001-1-00 SU OFF
```
Sustain

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock

to the location at which you want to insert a new sustain event. The [◄◄] and [►►] keys can be used to move backward or forward a measure at a time. Then use the [+] and [–] keys to select SUS ON or SUS OFF. After selecting a value the [ENTER] key must be pressed to actually insert the sustain event into the sequence.

● "pc" — PROGRAM CHANGE

```
001-1-00  PC-000
```
Program Change Number

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new program change event. The [◄◄] and [►►] keys can be used to move backward or forward a measure at a time. Then use the numeric or [+] and [–] keys to select the required program change number (000 ... 127). After selecting a value the [ENTER] key must be pressed to actually insert the program change event into the sequence.

BACKING INSERT EDIT

Access:

Song Play Mode → [MENU] → "Edt" → [MENU] → "ins"

The backing insert edit mode will be selected if all of the backing tracks are selected (see "Edit Track Selection" on page 61).

Summary: Backing insert edit (ins) allows chords, bass offsets, and pattern numbers to be inserted at any point in the backing tracks if all backing tracks are selected for editing.

Settings:

Measure: 001 ... 299
Beat: 1 ... 16
Clock: 00 ... 23
Event: Chord: Chord root x 20 chord types
Bass offset: C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B
Pattern number: 00 ... 99

Procedure: After selecting the insert edit mode and selecting all backing tracks for editing, press the [MENU] key and press the "cho", "bas", or "pat" function key according to whether you want to insert chords, bass offsets, or pattern numbers.

When done editing, press [EXIT] to return to the song mode menu or the [MENU] key to select a different type of even for insertion.

● **"cho" — CHORD CHANGES**
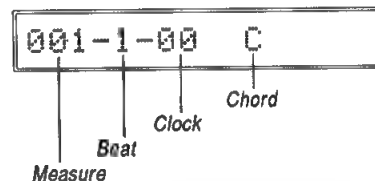
```
001-1-00   C
```

Chord
Clock
Beat
Measure

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new chord. The [◄◄] and [►►] keys can be used to move backward or forward a measure at a time, or press [SHIFT] and then [◄◄] or [►►] to move backward or forward by one beat.

Chords can be entered by first selecting the root via the micro-keyboard, and then the chord type via numeric keys. Each numeric key has two chord types printed on the key — the left type is entered directly by pressing the key and right type is entered by pressing

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[SHIFT] plus the key, or by pressing the same key twice. Once the root and type have been selected, press the [ENTER] key to enter the chord.

"bas" — BASS OFFSET

```
001-1-00    on   C
```
Bass Note

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [−] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new bass offset. The [◄◄] and [►►] keys can be used to move backward or forward a measure at a time.

Enter the desired bass note via the micro-keyboard, then press the [ENTER] key to actually enter the note.

"pat" — PATTERN NUMBERS

```
001- P00
```
Pattern Number

Use the [◄◄] and [►►] keys to move to the top of the measure at which you want to insert a new pattern number. Use the numeric keys to select the desired

pattern number and then press the [ENTER] key to enter the selected pattern number.

Refer to: "BACKING STEP RECORD", page 50.

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CBR INSERT EDIT

Access:

Song Play Mode → [MENU] → "Edt" → [MENU] → "ins"

The CBR insert edit mode will be selected if a single backing track — CI, CII, BS, or RT — is selected (see "Edit Track Selection" on page 61).

Summary: The CBR insert edit mode allows pattern numbers, velocity values, and program change numbers to be inserted at any point in the selected track when a single backing track — CI, CII, BS, or RT — is selected for editing.

Settings:

Measure: 001 ... 299
Beat: 1 ... 16
Clock: 00 ... 23
Event: Pattern Number: 00 ... 99
    Velocity Value: -99 ... +0 ... +99
    Program Change Number: 001 ... 121

Procedure: After selecting the insert edit mode and selecting one backing track for editing, press the [MENU] key and press the "pat", "vel", or "pc" function key according to whether you want to insert pattern numbers, velocity values, or program change numbers.

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When done editing, press [EXIT] to return to the song mode menu or the [MENU] key to select a different type of even for insertion.

● **"pat" — PATTERN NUMBER**
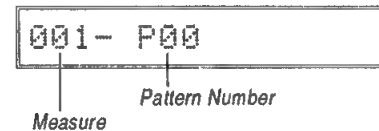
```
001- P00
```
Measure   Pattern Number

Use the [◄◄] and [►►] keys to move to the top of the measure at which you want to insert a new pattern number. Use the numeric keys to select the desired pattern number and then press the [ENTER] key to enter the selected pattern number.

● **"vel" — VELOCITY**
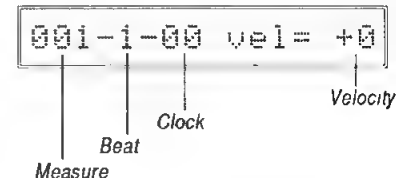
```
001-1-00 vel= +0
```
Measure Beat Clock Velocity

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new velocity value. The [◀◀] and [▶▶] keys can be used to move backward or forward a measure at a time. Move the cursor to the velocity parameter and use the [–] and [+] keys or numeric and [ENTER] keys to set. A negative velocity value can be selected by pressing the transpose [▼] key. The transpose [▲] key will make the value positive again.

● "pc" — PROGRAM CHANGE

```
001-1-00   PC-000
```
Program Chaange Number

Use the CURSOR keys to select the measure, beat, or clock parameter, then the [–] and [+] keys or numeric and [ENTER] keys to set the measure-beat-clock to the location at which you want to insert a new program change number. The [◀◀] and [▶▶] keys can be used to move backward or forward a measure at a time. Move the cursor to the program change number and use the [–] and [+] keys or numeric and [ENTER] keys to set.
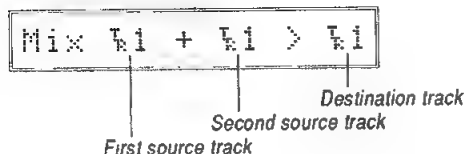
SONG JOBS

1: MIX TRACK

```
Mix T1 + T1 > T1
```

Destination track
Second source track
First source track

Access:
Song Play Mode → [MENU] → "Job" → [1] → [ENTER]
→ [ENTER]

Summary: Combines the data from two different tracks and copies the result to a third track.

Settings:
First source track: TR1 ... TR4
Second source track: TR1 ... TR4
Destination track: TR1 ... TR4

Procedure: Use the CURSOR keys to select the first source track, the second source track, or the destination track. Use the [–] and [+] keys to select the track numbers.

After selecting the desired source and destination tracks, press the [ENTER] key. "Sure?" will blink on the display (any previous data will be overwritten and erased when the mix operation is performed). Press [+/YES] to mix or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during mix, and "Completed!" will appear briefly when the mix operation is finished.

Details: The mixdown function is most useful when you want to record more than 4 individual parts on the HQ10's four sequencer tracks. Successfully recorded parts can be combined using this function, thus opening up more tracks for further recording. The data in the source tracks is not erased during a mixdown operation.
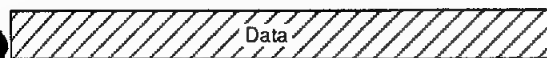
Please note that if both source tracks are set to the same track number, the data from that track will simply be copied to the destination track. Also note that if both the specified source tracks are empty, the "ERR No Data!" error message will appear and the mix operation will be aborted.
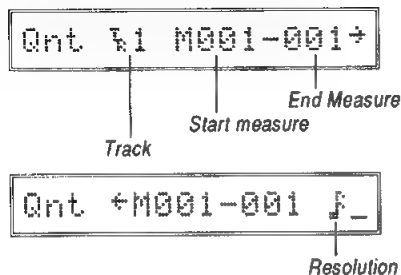
70
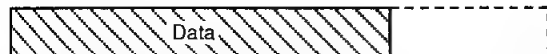
Source track 1

Source track 2

Destination track (mixdown result)

2: QUANTIZE MEASURE

```
Qnt  ↘1  M001-001→
```
End Measure
Start measure
Track

```
Qnt  ←M001-001  ♪_
```
Resolution

Access:
Song Play Mode → [MENU] → "Job" → [2] → [ENTER]
→ [ENTER]

Summary: Aligns notes in the specified measures of the
specified track to the nearest specified beat.

Settings:
Track number: TR1 ... TR4
Start measure: 001 ... 299
End measure: 000 ... 299
Resolution: 1/4 note, 1/4 note triplet, 1/8 note,
1/8 note triplet, 1/16 note, 1/16 note triplet,
1/32 note, 1/32 note triplet

Procedure: Use the [◄] and [►] cursor keys to select the
track, start measure, end measure, or resolution parameter.

Use the [–] and [+] keys, or numeric and [ENTER]
keys to select the desired track number, measure range
and resolution.

After selecting the desired values, press the [EN-
TER] key. "Sure?" will blink on the display. Press [+/
YES] to quantize or [–/NO] or [EXIT] to cancel the
operation.

"Executing!" will appear on the display during
quantization, and "Completed!" will appear when
quantization is finished.

Details: Quantization is generally used to tighten up sloppy
timing. Use it judiciously, however, because timing
that is too perfect can sound cold and mechanical —
unless, of course, you're specifically aiming for a cold,
mechanical feel. Always use a quantize value that is at
least as "short" as the shortest notes in the track to be
quantized. If you quantize a track containing 16th notes
to 1/8 (8th notes), for example, some of the 16th notes
will be aligned with 8th note beats, thus ruining the
track.

The various quantize values correspond to note lengths
as follows:

● Quantize/note correspondences

QUANTIZE VALUE	BEAT	QUANTIZE VALUE	BEAT
1/4	♩	1/16	♪
1/6	⌐3¬ ♩	1/24	⌐3¬ ♪
1/8	♪	1/32	♬
1/12	⌐3¬ ♪	1/48	⌐3¬ ♬
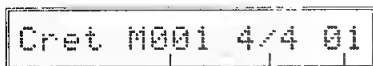
One measure of 8th notes before quantization.

After quantization.

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3: CREATE MEASURE

```
Cret M001 4/4 01
```

             Number of measures
          Time signature
      Start measure

Access:
Song Play Mode → [MENU] → "Job" → [3] → [ENTER] → [ENTER]

Summary: Creates the specified number of blank (rest) measures on all tracks starting at the specified measure number. The time signature of the created measures can also be specified.

Settings:
Start measure: 001 ... 299
Time signature: 1 ... 8/4, 1 ... 16/8, 1 ... 16/16
Number of measures: x01 ... x99

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

After selecting the desired start measure, time signature, and number of measures, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to create the specified measures or [–/NO] or [EXIT] cancel the operation.

"Executing!" will appear on the display during creation, and "Completed!" will appear when the create operation is finished.

Details: the last specified pattern and chord will continue to play through created measures.

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4: COPY MEASURE

```
Cpy ti M001-001→
```

Source end measure
Source start measure
Source track

```
Cpy ← > ti M001→
```

Destination measure
Destination track

```
Cpy ←    01 times
```

Number of copies

Access:

Song Play Mode → [MENU] → "Job" → [4] → [ENTER] → [ENTER]

Summary: Copies a specified measure or range of measures from one track to the specified measure in another track.

S..ings:

Source track: TR1 ... TR4, BK
Source start measure: 001 ... 299
Source end measure: 001 ... 299

Destination track: TR1 ... TR4
Destination measure: 001 ... 299
Number of copies: 01 ... 99

Procedure: Use the [◀] and [▶] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.
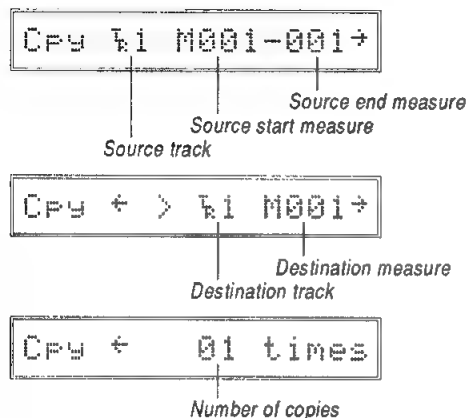
After selecting the desired source track, source measure range, destination track, destination measure range, and number of copies, press the [ENTER] key. "Sure?" will blink on the display (any previous data will be overwritten and erased when the copy operation is performed). Press [+/YES] to copy or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during copy, and "Completed!" will appear when the copy operation is finished.

Details: A copy operation overwrites the data from the beginning of the specified destination measure with the data from the source measure(s). Previous data in the overwritten measures is therefore lost.

If the specified source measure range is only partly filled with data, only the existing data will be copied.

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If no data exists in the specified source measure range, the "Data Empty!" error message will appear and the copy operation will be aborted.

If the data in the destination track ends before the specified destination measure, the measures between the end of the existing data and the specified destination measure will automatically be filled with rests.

```
Cpy ⅃1 M003-005→
```

```
Cpy ← > ⅃2 M006→
```

```
Cpy ←   01 times
```

● TRACK 1

1	2	3	4	5	6	7	8	9

● TRACK 2

1	2	3	4	5	3	4	5	9

● TRACK 2 (Result with new measure numbers.)

1	2	3	4	5	6	7	8	9

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5: INSERT MEASURE

```
Ins M001-001>001
```
Destination measure
Source end measure
Source start measure

Access:

Song Play Mode → [MENU] → "Job" → [5] → [ENTER] → [ENTER]

Summary: Inserts a specified measure or range of measures from all tracks before any other specified measure.

Settings:

Source start measure: 001 ... 299
Source end measure: 001 ... 299
Destination measure: 001 ... 299

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

After selecting the desired source measure range and destination measure, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to insert or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during in-sert, and "Completed!" will appear when the insert operation is finished.

Details: Insert affects all tracks simultaneously. The source measure or range of measures is inserted before the existing data beginning at the specified destination measure.

If the specified source measure range is only partly filled with data, the empty measures will automatically be filled with rests.

If no data exists in the specified source measure range, the "Data Empty!" error message will appear and the insert operation will be aborted.

If the existing data ends before the specified desti-nation measure, the measures between the end of the existing data and the specified destination measure will automatically be filled with rests.

Insert M002 — 004 → 006

1	2	3	4	5	6

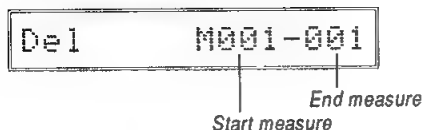Measure 6 moved up; measures 2, 3 and 4 inserted.

1	2	3	4	5	2	3	4	6

Result with new measure numbers.

1	2	3	4	5	6	7	8	9

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6: DELETE MEASURE

```
Del        M001-001
```
                    | End measure
              | Start measure

Access:
> Song Play Mode → [MENU] → "Job" → [6] → [ENTER]
> → [ENTER]

Summary: Deletes the specified measure or range of measures from all tracks.

Settings:
> Start measure: 001 ... 299
> End measure: 001 ... 299

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

> After selecting the desired start and end measures, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to delete or [–/NO] or [EXIT] to cancel the operation.

> "Executing!" will appear on the display during delete, and "Completed!" will appear when the delete operation is finished.

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Details: It's important to remember that a delete operation affects <u>all</u> tracks simultaneously, and that measures following the deleted range are moved back to take the place of the deleted measures. This differentiates the delete job from the erase job (described next), which replaces data in the specified range with rests.

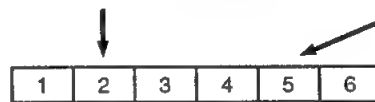> If no data exists in the specified measure range, the "Data Empty!" error message will appear and the delete operation will be aborted.

Delete M004 — 006

1	2	3	4	5	6	7	8	9

Measure 4 through 6 deleted.

1	2	3				7	8	9

1	2	3	4	5	6

Subsequent measures moved back.

7: ERASE MEASURE

```
Ers  ti M001-001
```

End measure
Start measure
Track

Access:

Song Play Mode → [MENU] → "Job" → [7] → [ENTER] → [ENTER]

Summary: Erases all note and event data from the specified measure or range of measures in the specified track.

Settings:

Track: TR1 ... TR4, BK (all backing tracks), CI (chord 1), CII (chord 2), BS (bass), RT (rhythm)
Start measure: 001 ... 299
End measure: 001 ... 299

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

After selecting the desired track, start measure, and end measure, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to erase or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during erase, and "Completed!" will appear when the erase operation is finished.

Details: An erase operation leaves the specified measures intact but blank.

If no data exists in the specified measure range, the "Data Empty!" error message will appear and the erase operation will be aborted.

```
Ers  ti M004-006
```
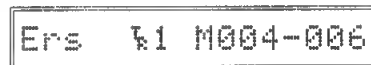
● TRACK 1

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |

↓ ↓ ↓

● TRACK 1

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |

Measures 4 — 6
"blank," containing
only rests.

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8: TRANSPOSE

```
Trs ₁1 M001-001⇥
```

End measure
Start measure
Track

```
Trs ⇤M001-001 +0
```

Shift value

Access:
> Song play mode → [MENU] → "Job" → [8] → [ENTER]
> → [ENTER]

Summary: Shifts the pitch of notes in the specified measures of the specified track up or down by a maximum of one octave, in semitone increments.

Settings:
> Track: TR1 ... TR4
> Start measure: 001 ... 299
> End measure: 001 ... 299
> Shift value: –12 ... +00 ... +12

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

> The octave keys [▼] [▲] are used to enter the +/– sign.

> After selecting the desired track, measure range, and shift value, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to execute the note shift operation or [–/NO] or [EXIT] to cancel.

> "Executing!" will appear on the display during note shift, and "Completed!" will appear when the note shift operation is finished.

Details: The ability to selectively shift the pitch of specified measures and tracks makes it simple to create "modulations" without having to reprogram entire passages, and to create simple harmonics.

> If no data exists in the specified measure range, the "Data Empty!" error message will appear and the erase operation will be aborted.
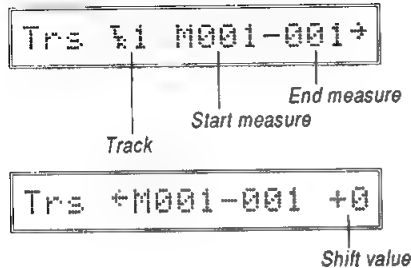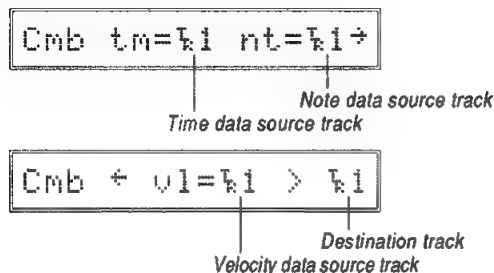
9: COMBINE TRACK

```
Cmb tm=T1 nt=T1
```
Note data source track
Time data source track

```
Cmb ← vl=T1 > T1
```
Destination track
Velocity data source track

Access:

Song Play Mode → [MENU] → "Job" → [9] → [ENTER] → [ENTER]

Summary: Combines the time, note, and velocity data from different tracks and places the result on a specified track.

Settings:

Time data source track: TR1 ... TR4
Note data source track: TR1 ... TR4
Velocity data source track: TR1 ... TR4
Destination track: TR1 ... TR4

Procedure: Use the [◄] and [►] cursor keys to select the source and destination tracks. Use the [–] and [+] keys to select the track numbers.

After selecting the desired source and destination tracks, press the [ENTER] key. "Sure?" will appear on the upper line of the display. Press the [+/YES] to copy or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during copy, and "Completed!" will appear when the copy operation is finished.

Details: The ability to isolate and combine these types of data makes it possible to create new tracks with a minimum amount of programming. You could, for example, combine note data from a harmony track with the timing data from a melody track, thus producing a harmony track with timing that is perfectly matched to the melody track.

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10: CLEAR TRACK

```
Clr              Tr1
```
Track

Access:
Song Play Mode → [MENU] → "Job" → [1] → [0] →
[ENTER] → [ENTER]

Summary: Deletes all data from the specified track.

Settings:
Track: TR1 ... TR4, BK (all backing tracks), CI (chord
1), CII (chord 2), BS (bass), RT (rhythm), all

Procedure: Use the [–] and [+] keys to select the desired
track.

After selecting the desired track, press the [EN-
TER] key. "Sure?" will blink on the display. Press [+/
YES] to execute the clear track operation or [–/NO] or
[EXIT] to cancel.

"Executing!" will appear on the display during clear,
and "Completed!" will appear when the clear track
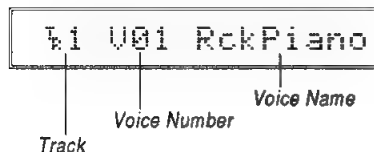operation is finished.

Details: If the specified track contains no data, the "No
Data" error message will appear and the clear operation
will be aborted.

VOICE MODE

VOICE ASSIGN

```
┌─────────────────────────┐
│   t1  V01  RckPiano      │
└─────────────────────────┘
```
Track Voice Number Voice Name

Access:

Song Play Mode → [MENU] → "Voic"

Settings:

Track: TR1 ... TR4, CI (chord 1), CII (chord 2), BS (bass),
RT (rhythm)
Voice Number: V01 ... V32
Voice Name: Max. 8-character voice name

Procedure: Use the CURSOR keys to locate the cursor
under the track or voice number parameter, then use the
[+] and [–] keys to set as required. The numeric and
[ENTER] keys can also be used to enter the voice
number.

Details: The selected voice can be monitored by playing
the micro-keyboard.

VOLUME

```
h1  volume = 99
```
Volume

Access:
> Song Play Mode → [MENU] → "Voic" → [MENU] →
> "vol"

Summary: Adjusts the volume of the selected voice.

Settings:
> Volume: 0 ... 99

Procedure: Use the [–] and [+] or numeric and [ENTER]
keys to select the desired volume level.

Details: A setting of "0" produces no sound while a setting
of "99" produces maximum volume.

> The ability to independently adjust the volume of
each voice makes it simple to set up the optimum balance
or "mix" between parts.

PITCH BEND RANGE

```
╠1   PB rng = 02
```
Pitch Bend Range

Access:
> Song Play Mode → [MENU] → "Voic" → [MENU] →
> "pb"

Summary: Sets the available pitch bend range.

Settings:
> Pitch Bend Range: 0 ... 12

Procedure: Use the [–] and [+] or numeric and [ENTER]
keys to select the desired pitch bend range.

Details: Each increment from "0" to "12" represents a
semitone. A setting of "0" produces no pitch bend. A
setting of "12" allows a maximum pitch bend of plus or
minus one octave, while a setting of "4" allows a maximum
pitch bend of plus or minus a major third.

OUTPUT ASSIGN

```
₸1 Out = center
```
Output

Access:
Song Play Mode → [MENU] → "Voic" → [MENU] →
"out"

Summary: Assigns the currently selected voice to the left,
right, or both (center) output channels.

Settings:
Output: left, center, right

Procedure: Use the [–] and [+] keys to select the desired
output assign setting.

Details: Interesting stereo effects can be produced by plac-
ing the output from different voices at different locations
in the stereo sound field.

UTILITY MODE

SYNC SELECT

```
Sync = int
```
Sync Mode

Access:
Song Play Mode → [MENU] → "Utl" → "MIDI" →
"Syc"

Summary: Determines whether the QY10 sequencer tim-
ing is synchronized by its own internal clock or an
external MIDI clock.

Settings:
Sync Mode: int, ext

Procedure: Use the [–] and [+] keys to select the desired
sync setting.

Details: "int" is the normal setting when the QY10 is being
used alone. If you are using the QY10 with an external
sequencer, MIDI computer, or other MIDI device, and
you want the QY10 to be synchronized to the external
device, set this function to ext. In the latter case, the
external device must be connected to the QY10 MIDI
IN connector, and must be transmitting an appropriate
MIDI clock signal.

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MIDI CONTROL

```
MIDI Control= on
```

Access:
Song Play Mode → [MENU] → "Utl" → "MIDI" → "Cnt"

Summary: Turns the sequencer MIDI control functions on or off.

Settings:
MIDI Control: on, off

Procedure: Use the [–] and [+] keys to select the desired MIDI Control setting.

Details: When this parameter is turned "off," the following MIDI functions are de-activated:

1. Transmission and reception of MIDI start, stop and continue messages.
2. MIDI clock transmission.

MIDI control can be turned "off" to prevent unwanted interference from external MIDI devices connected to the QY10, and/or to prevent the QY10 sequencer from affecting operation of the external equipment.

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MIDI DEVICE NUMBER

```
┌─────────────────────────┐
│ Device No. = off        │
└─────────────────────────┘
```

Access:

Song Play Mode → [MENU] → "Utl" → "MIDI" → "Dvc"

Summary: Sets the QY10 MIDI device number — i.e. the MIDI channel on which all system exclusive data will be received and transmitted.

Settings:

Device No: off,1 ... 16, all

Procedure: Use the [–] and [+] or numeric and [ENTER] keys to select the desired device number setting.

Details: The device number is important for transfer of system exclusive data between the QY10 and other Yamaha MIDI devices — e.g. another QY10 or other sequencer. System exclusive data is transmitted and received on the channel specified by the device number (see the MIDI BULK DUMP functions, described below). Make sure that the QY10 device number is matched to that of other devices in your system with which such data transfers will take place.

MIDI BULK DUMP

```
┌─────────────────────────────┐
│ song1 out                   │
└─────────────────────────────┘
        │
     Song Number
```

Access:

Song Play Mode → [MENU] → "Utl" → "Blk" → "QY" or "Nsq"

Summary: Initiates MIDI bulk transmission of song data.

Settings:

Song Number: song1 ... song8, all ("all" available in QY dump only)

Procedure: After selecting the QY or Nsq dump format, use the [+] and [−] keys or numeric and [ENTER] to select the song number to be dumped, or "all" to dump all songs when the QY dump is selected. Press [ENTER] and "Sure?" will appear to the right of the display. Press [+/YES] to dump or [−/NO] to cancel. "Transmitting" will appear during transmission, and "Completed!" will appear briefly when the transmission has finished.

Details: The QY dump format is a special format used only by the QY10, and should be selected when dumping data to another QY10 or a MIDI data recorder. When the QY format is selected, all data in the sequencer <u>and</u> backing tracks of the selected song is dumped. When "all" is selected, all sequencer, backing, and pattern data is dumped. The Nsq (N-SEQ) dump allows QY10 data to be dumped to other Yamaha products that are compatible with the N-SEQ bulk dump format. The N-SEQ format dumps only the data from the sequencer tracks — the backing tracks are not dumped.

The BULK DUMP function will not work if the QY10 MIDI device number is set to "off."

Another way to externally store QY10 sequencer and backing track data is to simply record the MIDI output from the QY10 on a sequencer (record tracks 1 through 8) while the song is playing.

METRONOME

```
Metronome=record
```

Access:
Song Play Mode → [MENU] → "Utl" → "Mtr"

Summary: Determines when the sequencer's metronome click sounds.

Settings:
Metronome: always, play, record, off

Procedure: Use the [–] and [+] or numeric and [ENTER] keys to select the desired metronome setting.

Details: The "off" setting means that the metronome never sounds. This setting is useful for recording free-tempo passages. The "record" setting causes the metronome to sound only during recording, the "play" setting causes the metronome to sound during playback and recording, and the "always" setting causes the metronome to sound all the time — even when the sequencer is not running.

STORE VOICE

Access:

Song Play Mode → [MENU] → "Utl" → "Str"

Summary: Stores the voice assignments (including volume, pitch bend range, and pan settings) for the current song.

Settings:
None.

Procedure: The store function is executed as soon as the "Str" item is selected from the menu display. After the data is stored, the QY10 automatically returns to the song or pattern mode.

Details: If you change voice assignments or other voice settings for a song and then select a different song, the new settings will be lost unless the Store Voice function is executed first.
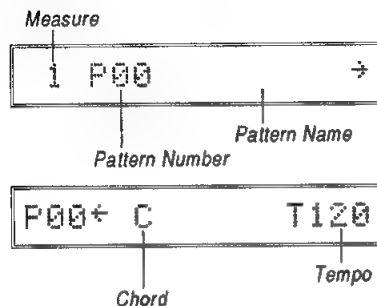
PATTERN MODE

PATTERN PLAYBACK

Measure

```
 1  P00              →
```

Pattern Number
Pattern Name

```
P00← C          T120
```

Chord
Tempo

Access:

Song Play Mode → [PATT]

Summary: Allows playback of any of the QY10's 99 patterns.

Settings:

Measure: 1 ... 8
Pattern Number: 00 ... 99
Pattern Name: 8 characters
Chord: Chord root x 20 chord types
Tempo: T030 ... T250

Procedure: Use the CURSOR keys or function keys to move the underline cursor to the desired parameter, then use the [–] and [+] keys, or the numeric and [EN-

TER] keys to set as required.

Press the sequencer [►] key to start playback, and the sequencer [■] key to stop playback.

The micro-keyboard and chord type keys can be used to change the chord of the pattern: enter the chord root and type, then press the [ENTER] key.

Tracks can be muted or activated in the same way as in the song playback mode (see "Track Mode Display & Track Mute" on page 43). The transpose function described on page 44 can also be used to change the pitch of pattern playback.

Details: Pattern numbers 00 through 23 are "user" patterns that you can create yourself using the "Pattern Record" function described next. Patterns 24 through 99 are preset patterns, listed below:
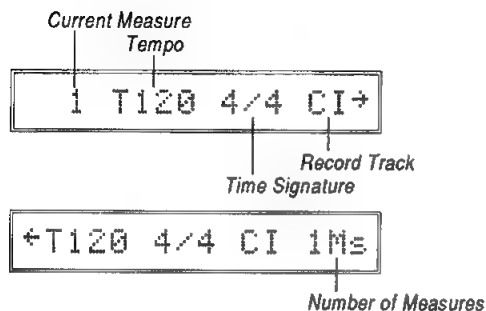
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● Preset Pattern List

No.	Name	Tempo	Description
24	FU4Buzz	126	Up-tempo dance.
25	FU4Jammy	102	Heavy pop funk.
26	FU4LAPop	106	Pop funk.
27	FU4Slam	120	Heavy dance funk.
28	FU4NYPop	121	R&B funk.
29	FU4KickA	121	Kick funk.
30	FU2Power	130	Rock funk.
31	FU4HiTec	117	Electro funk.
32	FU8LAFun	117	Brassy funk rock.
33	FU4Brass	116	Brass rock funk.
34	EU4Euro1	126	Euro beat.
35	EU4Euro2	114	Euro beat.
36	EU4Floor	129	Balearic beat.
37	EU4ELPop	124	Electronic pop.
38	EU4House	120	Euro house music.
39	EU2Go 2	117	British house reggae.
40	FS4Easy	92	Laid-back west coast.
41	FS4SBeat	96	Euro swing-beat.
42	FS4Carib	98	Carribean electronic.
43	FS4NYFun	100	New York 90's funk.
44	FS4Strut	94	90's funk.
45	FS4Funq	102	West coast 90's funk.
46	FS4 Hip	93	Heavy funk.
47	BA2 Dark	84	Dark electronic ballad.
48	BA1Slow1	72	Country ballad.
49	BA1Slow2	68	Electric-piano ballad.

No.	Name	Tempo	Description
50	BA8 6/8	70	6/8 ballad.
51	BA4Soul2	90	Swing beat ballad.
52	BA4Funk1	80	Funk ballad.
53	BA4Funk2	91	Funk ballad.
54	BA4NuAge	80	New-age ballad.
55	CR2Lyin	140	Light rock shuffle.
56	CR4Drops	130	Light country rock shuffle.
57	SA2Sals1	117	Salsa.
58	SA4Sals2	120	Salsa.
59	SA4Sals3	110	Salsa.
60	SA4Bosa1	138	Bossa-nova.
61	SA2Bosa2	134	Bossa-nova.
62	ET4Bali	104	Ethnic 3/4.
63	SW4Jazz1	160	Jazz swing.
64	SW4Jazz2	130	Jazz swing.
65	SW2BeBop	148	Be-bop.
66	SW8Waltz	132	Jazz waltz.
67	RE8Drop1	144	1-drop reggae shuffle.
68	RE4Jamca	145	1-drop reggae shuffle.
69	RP4Brass	120	Brassy rock pop.
70	RP4Cloth	132	Bright rock pop.
71	RP4Rinse	120	Funky rock pop.
72	RP2Royal	117	Heavy rock pop.
73	HR2Heavy	120	Hard rock.
74	HR2Metal	147	Hard rock.
75	HR4Prock	111	Progressive 6/8 rock.

No.	Name	Tempo	Description
76	RR4Fire	158	Rock & roll.
77	RR4Zero	200	Rock & roll.
78	RR2One	154	Rock & roll.
79	RR2Two	180	Rock & roll.
80	RR4Three	132	Rock & roll.
81	RR4Four	150	Rock & roll.
82	RS2Bgy1	144	Boogie.
83	RS2Bgy2	120	Rock boogie.
84	RS2Steal	128	Rock shuffle.
85	RS2Heavy	147	Heavy metal boogie.
86	BL4 Jam1	120	8-beat blues.
87	BL2 Jam2	68	12-beat blues.
88	RB4Brass	125	Rhythm & blues.
89	RB4FGood	120	Rhythm & blues.
90	RB4Groov	120	Rhythm & blues.
91	RB4MCity	108	Detroit style rhythm & blues.
92	GO8Spell	120	3/4 gospel.
93	CW4Grass	134	Blue grass.
94	BK1One	111	Break — rhythm & blues.
95	BK1Two	120	Break — rhythm & blues.
96	BK1Three	103	Break — shuffle.
97	BK1Four	100	Break — pop shuffle.
98	BK2Five	120	Break — heavy.
99	BK2Drums	100	Break — drum break.

PATTERN RECORD STANDBY

Current Measure
Tempo

```
1 T120 4/4 CI→
```

Record Track
Time Signature

```
←T120 4/4 CI 1M≡
```

Number of Measures

Access:

Song Play Mode → [PATT] → [●]

Summary: Allows the step or overdub record mode to be used to record a new pattern or add new material to an existing pattern.

The display parameters allow selection of the measure from which to begin recording, the tempo at which to record, the time signature of a new track to be recorded, the track to be recorded, and the total number of measures to be recorded.

Settings:

Current Measure: 1 ... 8
Tempo: T030 ... T250, ✳✳✳ (external clock).

Time Signature: 1/4 ... 8/4, 1/8 ... 16/8, 1/16 ... 16/16.
Record Track: CI (chord 1), CII (chord 2), BS (bass), RT (rhythm)
Number of Measures: 1 ... 8

Procedure: Use the CURSOR keys or function keys to move the underline cursor to the desired parameter, then use the [–] and [+] keys, or the numeric and [ENTER] keys to set as required.

The time signature parameter can only be accessed in one of the record modes when nothing has yet been recorded to the currently selected pattern. Further, the time signature numerator and denominator can be selected separately using the CURSOR keys.

You can return to the pattern mode by pressing either the [EXIT] key or the sequencer [■] key.

Alternate Record Track Selection Method: Press the [TRACK/TRANS] key to call the track mode display, then use the track keys (the white keys labelled C1, C2, BASS and RHYTHM) to select the desired track for recording. The selected track will displayed in reverse (white number or character on a black background).

Press the [EXIT] key to return to the pattern record standby mode.

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STEP RECORD

```
    Measure
      Beat           Event
 ┌─────────────────────────┐
 │ 1-1-00  S♩  ────→        │
 └─────────────────────────┘
                  Step Time
         Clock
```

```
 ┌─────────────────────────┐
 │ ←S♩  ───  G80% V88       │
 └─────────────────────────┘
                      Velocity
            Gate Time
```
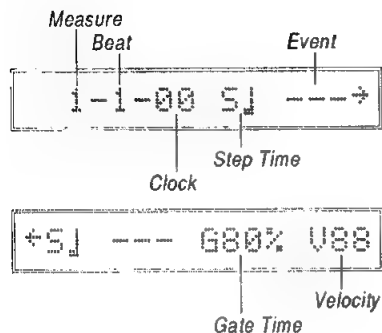
Procedure: The pattern step recording procedure is the same as the song step record procedure described on page 46. A maximum of 8 measures can be recorded.

Access:
Pattern Record Standby → [MENU] → "stp"

Settings:
Measure: 001 ... 299

Beat: 1 ... 16

Clock: 00 ... 23

Step Time: S01 ... S96 (standard note displays replace numbers where applicable — see Step Time Values chart, below)

Event: --- (no event), C–2 ... G8, Instrument names when recording the RT track.

Gate Time: C01 ... G99

Velocity: kb (keyboard), V01 ... V127

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OVERDUB RECORD

```
-08 T120 4/4 CI
```

Record Track
Time Signature
Tempo
Measure
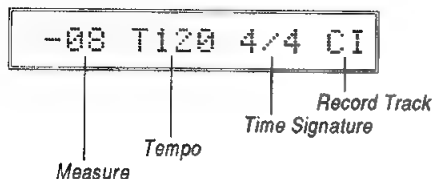
Access:

Pattern Record Standby → [MENU] → "ovr"

Settings:

Measure: 001 ... 008 (max. is last measure in sequence).
Tempo: T030 ... T250 (beats per minute), ext (external
clock).
Time Signature: 1/4 ... 8/4, 1/8 ... 16/8, 1/16 ... 16/16.
Record Track: CI (chord 1), CII (chord 2), BS (bass),
RT (rhythm)

Procedure: The pattern overdub record procedure is the
same as the song overdub record procedure described
on page 56.

PATTERN EDIT

CHANGE EDIT

Access:

Pattern Play Mode → [MENU] → "Edt" → [MENU] → "chg"

Procedure: The pattern change edit procedure is essentially the same as the song change edit procedure described on page 60.

INSERT EDIT

Access:
Pattern Play Mode → [MENU] → "Edt" → [MENU] → "ins"

Procedure: The pattern insert edit procedure is essentially the same as the song insert edit procedure described on page 62. The only difference is that program change data <u>can not</u> be entered in the pattern insert edit mode.

PATTERN JOBS

1: QUANTIZE PARTS

```
┌─────────────────────┐
│ Qnt     P00 CI ♪    │
└─────────────────────┘
```
Resolution
Track
Pattern Number
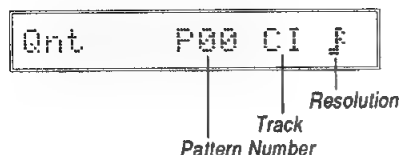
Access:

Pattern Play Mode → [MENU] → "Job" → [1] → [ENTER]

Summary: Aligns notes on the specified track to the nearest specified beat.

Settings:

Pattern number: 00 ... 23
Track: CI, CII, BS, RT
Resolution: 1/4 note, 1/4 note triplet, 1/8 note,
        1/8 note triplet, 1/16 note, 1/16 note triplet,
        1/32 note, 1/32 note triplet

Procedure: Use the [◄] and [►] cursor keys to select the pattern number, track, or resolution parameter. Use the [–] and [+] keys, or numeric and [ENTER] keys to set as required.

After selecting the desired values, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to quantize or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during quantization, and "Completed!" will appear when quantization is finished.

Refer to: "2: Quantize Measure" on page 72.

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2: COPY PARTS

```
Cry P00 all >P00
```
          | | |
          | | *Destination Pattern*
          | *Source Part*
     Source Pattern
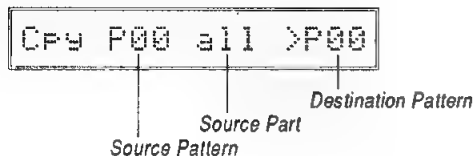
Access:
Pattern Play Mode → [MENU] → "Job" → [2] → [ENTER]

Summary: Copies a specified part from one pattern to another pattern.

Settings:
Source Pattern: 00 ... 99
Source Part: CI, CII, BS, RT, all
Destination Pattern: 00 ... 23

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

After selecting the desired source pattern, source part (or "all" parts), and destination pattern, press the [ENTER] key. "Sure?" will blink on the display (any previous data will be overwritten and erased when the copy operation is performed). Press [+/YES] to copy or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during copy, and "Completed!" will appear when the copy operation is finished.

Details: The Copy Part job is a great way to use parts from already-recorded patterns (even from the preset patterns) to create new patterns. You can copy single parts or all parts and then edit them as necessary.

A copy operation overwrites the data in the specified part(s) of the destination pattern with the data from the source pattern. Previous data in the overwritten part(s) is therefore lost.

3: TRANSPOSE

```
┌─────────────────────┐
│ Trs   P00 CI   +0  │
└─────────────────────┘
         │    │     │
         │    │     └── Transpose Value
         │    └── Part
         └── Pattern Number
```
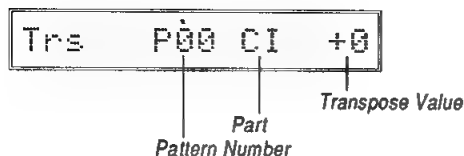
Access:

Pattern Play Mode → [MENU] → "Job" → [3] → [ENTER]

Summary: Shifts the pitch of the specified part of the specified pattern up or down by a maximum of one octave, in semitone increments.

Settings:

Pattern Number: 00 ... 23
Part: CI, CII, BS
Transpose value: –12 ... +00 ... +12

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to 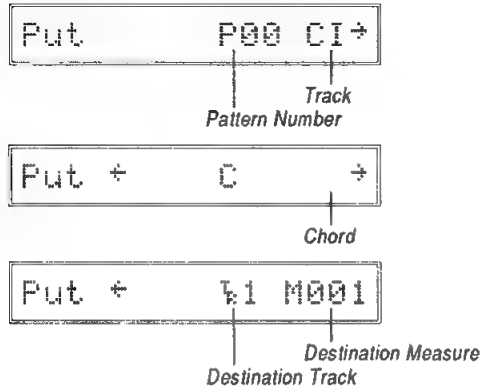set the value of the selected parameter. The [▲] and [▼] keys can be used to change the sign of the transpose value — [▲] for "+" and [▼] for "–".

After selecting the desired pattern number, part, and transpose value, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to execute the transpose operation or [–/NO or [EXIT] to cancel.

"Executing!" will appear on the display during transposition, and "Completed!" will appear when the transpose operation is finished.

Details: If no data exists in the specified part, the "No Data!" error message will appear and the erase operation will be aborted.

4: GET PARTS

```
Get  ↑1 M001-001→
```
Source End Measure
Source Start Measure
Source Track

```
Get  ←       P00 CI
```
Destination Track
Destination Pattern Number
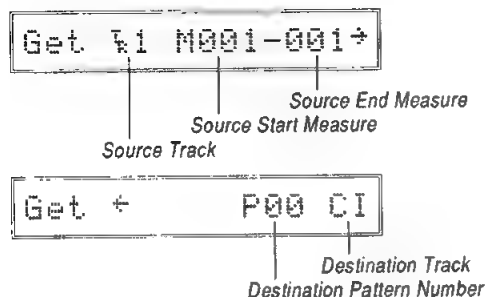
Access:
Pattern Play Mode → [MENU] → "Job" → [4] → [ENTER]

Summary: "Gets" the specified range of data from a sequencer track and places it in the the specified track of a pattern.

Settings:
Source Track: TR1 ... TR4
Source start measure: 001 ... 299
Source end measure: 001 ... 299
Destination Pattern Number: 00 — 23
Destination Track: CI, CII, BS, RT

Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the selected parameter.

After selecting the desired source track, source measure range, destination pattern and track, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to get the part or [–/NO] or [EXIT] to cancel the operation.
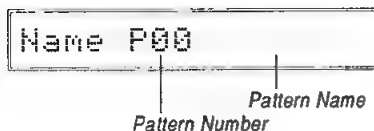
"Executing!" will appear on the display during the Get Part operation, and "Completed!" will appear when the operation is finished.

Details: The Get Part function allows you use the sequencer tracks to create parts for patterns, thus providing an extra measure of recording versatility. It is also convenient way to use parts from a recorded sequence to build patterns.

If no data exists in the specified source track, the "No Data!" error message will appear and the operation will be aborted. If the specified destination pattern already contains data, the "Data Exist!" error message will appear and the operation will be aborted.

5: PUT PARTS

```
Put      P00 CI→
```
Track
Pattern Number

```
Put ←    C      →
```
Chord

```
Put ←    ↳1 M001
```
Destination Measure
Destination Track

Access:
Pattern Play Mode → [MENU] → "Job" → [5] → [ENTER]

Summary: "Puts" the data from the specified track of a pattern to the specified measure of a sequencer track.

Settings:
Pattern Number: 00 ... 99
Track: CI, CII, BS, RT
Chord: Chord root x 20 chord types
Destination Track: TR1 ... TR4
Destination Measure: 001 ... 299

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Procedure: Use the [◄] and [►] cursor keys to select the various parameters. Use the [–] and [+] keys, or numeric and [ENTER] keys to set the value of the select⌐ parameter.

After selecting the desired source pattern and track, the chord with which the pattern data is to be moved, and the destination track and measure, press the [EN-TER] key. "Sure?" will blink on the display. Press [+/YES] to execute or [–/NO] or [EXIT] to cancel the operation.

"Executing!" will appear on the display during the Put Part operation, and "Completed!" will appear when the operation is finished.

Details: Put Part is essentially the revers of the Get Part job. It allows you to use parts from a backing pattern in your sequences. Of course, the parts you "put" in the sequencer tracks can be edited as required.

If no data exists in the specified source track, the "No Data!" error message will appear and the operation will be aborted.

Any previous data in the destination area will ⌐ erased.

6: PATTERN NAME

```
┌─────────────────────────────┐
│  Name  P00                  │
└─────────────────────────────┘
```
                    Pattern Name
         Pattern Number

[space] ! " # $ % & ' ( ) * + , - . / 0 1 2 3 4 5 6 7 8 9 : ; < = > ? @
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z [¥] ^ _ `
a b c d e f g h i j k l m n o p q r s t u v w x y z { | }

Access:
Pattern Play Mode → [MENU] → "Job" → [6] →
[ENTER]

Summary: Allows a name of up to 8 characters in length to
be assigned to original patterns.

Settings:
Pattern Number: 00 … 23
Pattern Name: 8 characters

Procedure: Use the CURSOR keys to move the cursor to
the desired character position, then use the [–] and [+]
keys to select the character for that position. A space
can be entered by pressing the [ENTER] key. Repeat
until the entire name has been entered. Pattern Names
can have a maximum of 8 characters.

Details: The characters available for creating pattern names
are as follows:

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7: CLEAR PARTS

```
Clr        P00  CI
```
                    | |
                  Track
          Pattern Number

Access:
Pattern Play Mode → [MENU] → "Job" → [7] →
[ENTER]

Summary: Deletes all data from the specified backing track.

Settings:
Pattern Number: 00 ... 23
Track: CI, CII, BS, RT, all

Procedure: Use the CURSOR keys to select the pattern number or track parameter, then the [–] and [+] keys to set as required. Select "all" to clear all four backing tracks.

After selecting the desired track, press the [ENTER] key. "Sure?" will blink on the display. Press [+/YES] to execute the clear track operation or [–/NO] or [EXIT] to cancel.

"Executing!" will appear on the display during clear, and "Completed!" will appear when the clear track operation is finished.

Details: If the specified track contains no data, the "No Data" error message will appear and the clear operation will be aborted.

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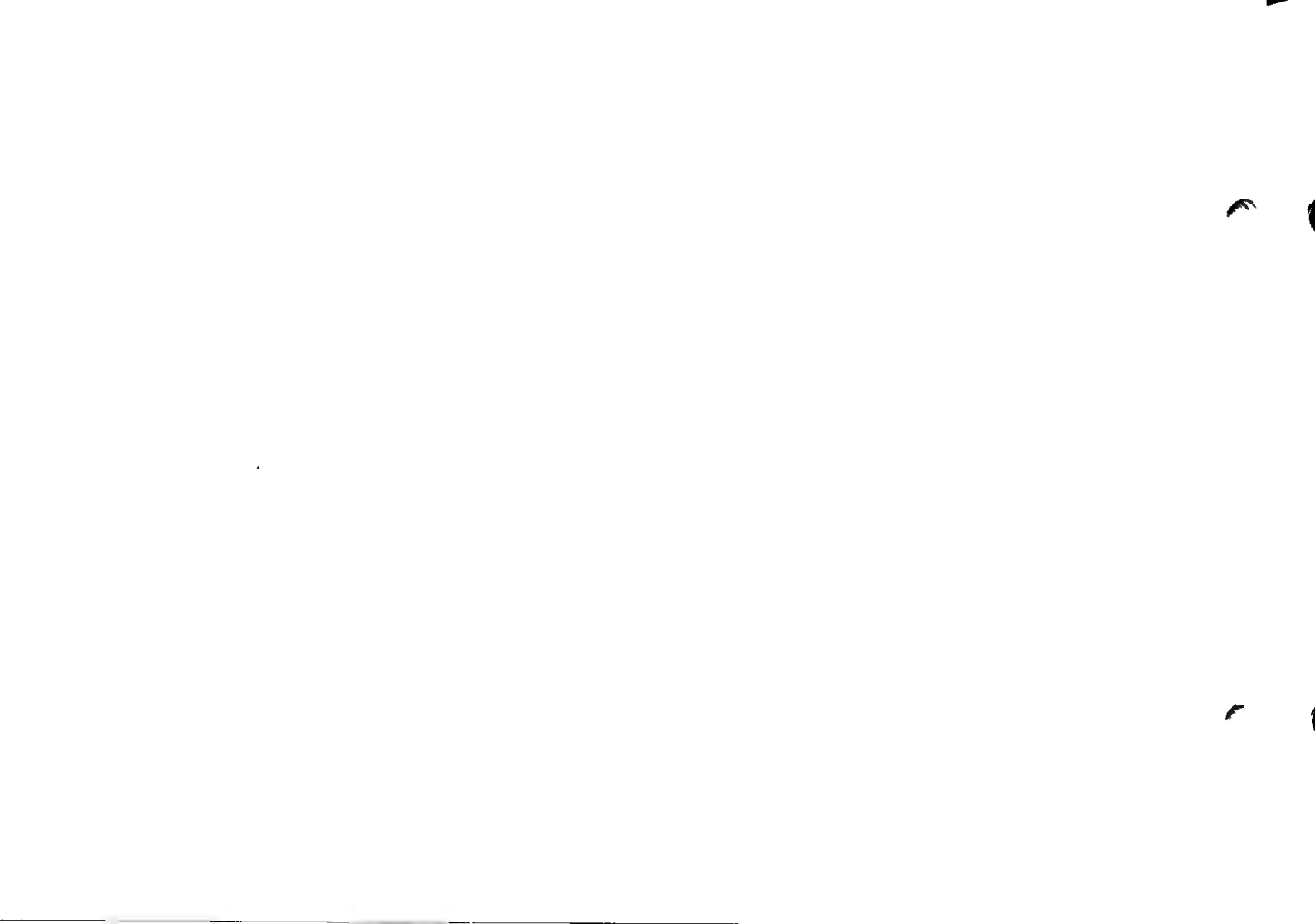
ERROR MESSAGES SPECIFICATIONS INDEX

ERROR MESSAGES

Things do go wrong from time to time, and people do make mistakes. When an error occurs, the QY10 will usually display a message that describes the type of error so you can take steps to rectify the problem. The following are quick summaries of the QY10 error displays.

```
ERR Buffer Full!
```

MIDI receive buffer overflow. Too much MIDI data being received too quickly.

```
ERR  MIDI DATA !
```

Unrecognizable MIDI data.

```
ERR  Check Sum !
```

A checksum error occurred during MIDI reception.

```
ERR Illegal Data
```

System exclusive data received that can not be used by the QY10.

```
ERR Device# off!
```

You have attempted to transmit or receive bulk data while the MIDI device number is set to "off."

```
ERR Battery Low!
```

The batteries are running low and must be replaced. You can also use an optional Yamaha PA-1B or PA-3 AC Adapter in place of batteries.

```
ERR Memory Full!
```

Recording or editing has caused the sequencer memory to become full. Further recording or editing may be possible if unwanted tracks or song data are erased.

```
ERR      No Data!
```

You have attempted to perform a song or pattern job, or MIDI bulk transmission, on a song or track that contains no data.

```
ERR Bulk Ignored
```

A MIDI bulk transmission was received while the QY10 was in a mode other than song or pattern play. In such a case the received data is ignored.

```
ERR  Data Exist!
```

MIDI bulk data reception to a song that already contains data was attempted. Bulk data can only be received to an empty song (either clear the existing song data or chose an empty song).

```
ERR SEQ Cleared!
```

Erroneous song data was detected at power-on, and the song has been cleared. This could indicate a battery problem. Have the internal backup battery checked by qualified Yamaha service personnel.

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```
ERR      Preset !
```

You have attempted to record to or edit a preset pattern.

```
ERR Illegal Inpt
```

You have entered an illegal parameter value for one of the QY10 song or pattern jobs.

```
ERR Dev mismatch
```

The device number of received MIDI data does not match the currently set device number of the QY10.

```
ERR Now Running!
```

You have attempted to execute a job, or access one of the following modes while the sequencer is running.
— pattern or song edit modes.
— Bulk out modes.
— MIDI sync, control, or device number screens.

SPECIFICATIONS

■ Sequencer

Songs	8
Tracks	4 sequencer ; 4 backing
Maximum Polyphony	32
Record Modes	Real-time and Step
Maximum Recordable Notes	
	Approx. 6,000
Note Resolution	1/96
Backing Patterns	76 preset plus 24 user memory locations
Demo Songs	3

■ Tone Generator

Voices	30 pitched voices plus 26 drum & percussion instruments
Maximum Polyphony	28
Max. Simultaneous Voices	
	8
Note Assignment	Dynamic Voice Allocation

■ Controls & Display

Switches	46
Volume Control	1
Display	1 line x 16 char. LCD

■ Connectors

Line Output	Stereo mini-jack x 1
Headphones	Stereo mini-jack x 1
MIDI IN/MIDI OUT	5-pin DIN connector

■ Song Mode Functions

Song Record	Sequence track step record
	Sequence track overdub record
	Sequence track replace record
	Auto chord record
	All backing tracks step record
	Individual backing track step record
Song Edit	Change
	Insert

Song Jobs	Mix track
	Quantize measure
	Create measure
	Copy measure
	Insert measure
	Delete measure
	Erase measure
	Transpose
	Combine track
	Clear track
Voice Mode	Voice assign
	Volume
	Pitch bend range
	Output assign
Utility Mode	Sync select
	MIDI control
	MIDI Device number
	MIDI bulk dump
	Metronome
	Store voice

■ Pattern Mode

Pattern Record	Part step record
	Part overdub record
Pattern Edit	Change
	Insert
Pattern Jobs	Quantize parts
	Copy parts
	Transpose
	Get parts
	Put parts
	Pattern name
	Clear parts
Voice Mode	Same as Song Mode
Utility Mode	Same as Song Mode

■ General

Power Supply	SUM-3 batteries or AC adapter
Dimensions	187 x 25 x 104 mm
(W x H x D)	(7-3/8" x 1" x 4-1/8")
Weight	Approx. 300g (11 oz) without batteries

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Länsituulentie 1A, SF-02100 Espoo, Finland
Tel: 90-435 011

NORWAY
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Tel: 02-24 47 90

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EAST EUROPEAN COUNTRIES
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Siemensstraße 22-34, D-2084 Rellingen, F.R. of
Germany
Tel: 04101-3030

UNION OF SOVIET SOCIALIST REPUBLICS
Yamaha Corporation, Asia Oceania Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430
Tel: 81(Country Code)-534-60-2311

AFRICA

MOROCCO
Yamaha-Hazen Electronica Musical, S.A.
Jorge Juan 30, 28001, Madrid, Spain
Tel: 91-577-7270

OTHER COUNTRIES
Yamaha Musique France, Division Export
BP 70-77312 Marne-la-Valée Cedex 2, France
Tel: 01-64-61-4000

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ISRAEL
R.B.X. International Co., Ltd.
P.O. Box 11136, Tel-Aviv 61111, Israel
Tel: 3-298-251

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Yamaha Musique France, Division Export
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HONG KONG
Tom Lee Music Co., Ltd.
15/F., World Shipping Centre, Habour City,
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Gedung Yamaha Music Center, Jalan Jend. Gatot
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KOREA
Cosmos Corporation
131-31 Neung-dong, Sungdong-ku, Seoul, Korea
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339 Gil J. Puyat Avenue, Makati, Metro Manila
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Tel: 2-85-7070

SINGAPORE
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80 Tannery Lane, Singapore 1334, Singapore
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TAIWAN
Kung Hsue She Trading Co., Ltd.
KHS Fu Hsing Building, 322, Section 1, Fu-Hsing
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Tel: 2-709-1266

THAILAND
Siam Music Yamaha Co., Ltd.
933/1-7 Rama I Road, Patumwan, Bangkok, Thailand
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NEW ZEALAND
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146/148 Captain Springs Road, Te Papapa, Auckland
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